

# MESSAGE OF 1930

## ROERICH MUSEUM SERIES

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NEW YORK MCMXXXI





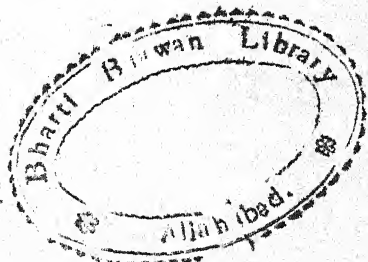
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## MESSAGE OF 1930

BOOK III

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*"The evolution of the New Era rests on  
the cornerstone of Knowledge and Beauty."*

—ROERICH

*NEW ERA LIBRARY*

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- II. LIGHTS OF ASIA
- III. HEROICA SERIES
- IV. URUSVATI SERIES
- V. COLLECTORS SERIES
- VI. ROERICH MUSEUM SERIES
- VII. NATURAL HISTORY SERIES
- VIII. FOLK LORE SERIES
- IX. SAYINGS OF ETERNITY
- X. SONGS AND SAGAS

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## PREFACE

*In publishing the MESSAGE OF 1930 with its presentation of the wide advances in our cultural front, we are pleased to repeat the outline of the foundations of the Roerich Museum which appeared in the previous volume of this series.*

THE ENTIRE program of the Roerich Museum is completely devoted to educational purposes. The aim of education of the young generation and also of the broad masses, through beauty, is expressed in the Roerich Museum in all its various activities.

The Museum conducts all kinds of cultural lectures, concerts, and all phases of artistic activity in the most constructive way. All institutions of the Roerich Museum are completely and disinterestedly dedicated solely to educational outlets. The numerous courses in every field of art of the Master Institute, with its various scholarships, endeavor to create an enlightened new generation, illumined in the creation of art. To the same purposes, serve all the artistic activities, exhibitions, lectures, artistic excursions, the scientific and educational programs of the museum, as well as its publications which include works on the leaders of American life, artists, scientists, statesmen, and other of the foremost constructivists of our history. The institutions also coöperate with the New York Public Schools, Public Libraries, and other public educational centers in a program of free art exhibitions aiming toward greater art appreciation.

The educational program of the institutions is endorsed by its group of eminent Honorary Advisers, and a voluminous literature has already indicated the educational ideals of the

Roerich Museum. Such educators as Professor Albert Einstein, Sir Chandrasekhara Venkata Raman, Dr. R. V. D. Magoffin, and Dr. Edgar L. Hewett, Mr. Forest Grant and others have expressed their praises of the Roerich Museum activities.

In addition to the Museum itself, and the halls and studios of its different institutions, the remaining part of the building which is ultimately destined in its entirety to the natural expansion of the Museum, is now occupied by members of the Society of Friends of the Roerich Museum, an organization devoted to the promotion of the far-extended principles of the Roerich Museum.

It is needless to repeat that there is no aim of profit in the Institution, but that all proceeds from the building, lectures, concerts and exhibitions, and all other activities, are devoted entirely to the educational program of the institution; and the institution gives a great part of its educational activities entirely without charge.

In surveying the educational activities of the Roerich Museum and its branches, we see that its fields are unlimited along necessary endeavors.

In the future program of the Roerich Museum, we have in view an American section, proposed by Professor Roerich in 1924, and which already has one hundred representative examples of American art. It is hoped that this important section will have special endowments which, in the future, will cover all necessary means of representing American art in a comprehensive and dignified way. For this purpose, a special committee has been elected comprising Mrs. Chester Dale, Mr. Leon Dabo, Mr. Howard Giles, Mr. Robert Laurent.

In the same way, with special endowments, we hope to inaugurate a Pan-American section, an Italian section, a Swedish section, an Oriental section, and others representing the great artistic and cultural movements of these great countries.

Towards a similarly unlimited end must be developed the Master Institute, representing all branches of art. Thus, each year special courses and studios have been added.

In its program the Master Institute is establishing many needed courses dedicated to the arts of Gobelins, weaving, ceramics, wood-carving and all sorts of handicrafts, which can uplift the level of craftsmanship and attract the attention of the young generation to this adornment of their life, so within reach.

New painting studios, special courses in drama and other plans for unifying several branches of art in the constructive work of the theater and other unified manifestations should be in the coming program of the Institute.

In mentioning the lectures of the Master Institute, we must also outline the activities of the Himalayan Research Institute, which has already begun work in wide departments—the philological, botanical and physical, and important collections are already secured. Several remarkable Tibetan sacred books are in translation also here in New York. We will develop this highly useful activity, and will present yearly lectures dedicated to the problems of science, drawing the attention of the masses to the most urgent and undeferrable scientific needs. In this way, through special endowments and memberships we hope to create the incessantly increasing possibilities of the institutions.

In the same unlimited way, the development of the activities of the International Art Center is proposed not only in the exhibitions of modern and ancient art in the rooms of the new building, but rotary exhibitions throughout the United States and foreign countries are included in the coming program. The International Art Center has already co-operated in its exhibitions with public schools, libraries, even prisons with highly gratifying results. Following the same educational program, representative exhibitions of all kinds will be sent to those cities where the new masses and the young consciousness of the coming generation can be attracted to the most valuable problem of beauty and knowledge in life and for the approaching evolution. The coöperation of generous collectors and artists would permit the expansion of



this schedule for the wide spreading of the beneficent ideas of art.

In the same effort to reach unlimitedly the broad masses, the Roerich Museum Press has inaugurated its New Era Library, which comprises in its program a broad outline of inexpensive editions that aim to outline the artistic and scientific treasures of America, as well as pan-human achievements. Already several series of these books have been inaugurated, and the broad, popular response permits us to feel that this educational program can be expanded without limits. The latest book dedicated to American artists inaugurates a series of appreciations of the outstanding creators of this great country.

Through special endowments and special plans, single books and series are published and in the same way the several art editions, such as colored reproductions and post cards, serve towards the similarly broadening, constructive ideas of our educational institutions.

In adding an educational cinema to our activities, we wish to show that the latest discoveries should not be omitted in the construction of educational institutions of the future. We have in our program not only cinema, talkies, radio, music from the ether, the color organ, and television, but also a chemical laboratory where the quality of artistic materials may be tested and improved. In this way, every one to whom the idea of progress and culture, the idea of beauty and knowledge is not a hostile one, may participate in this educational activity, approaching these vast fields from his own point of view and his own possibilities.

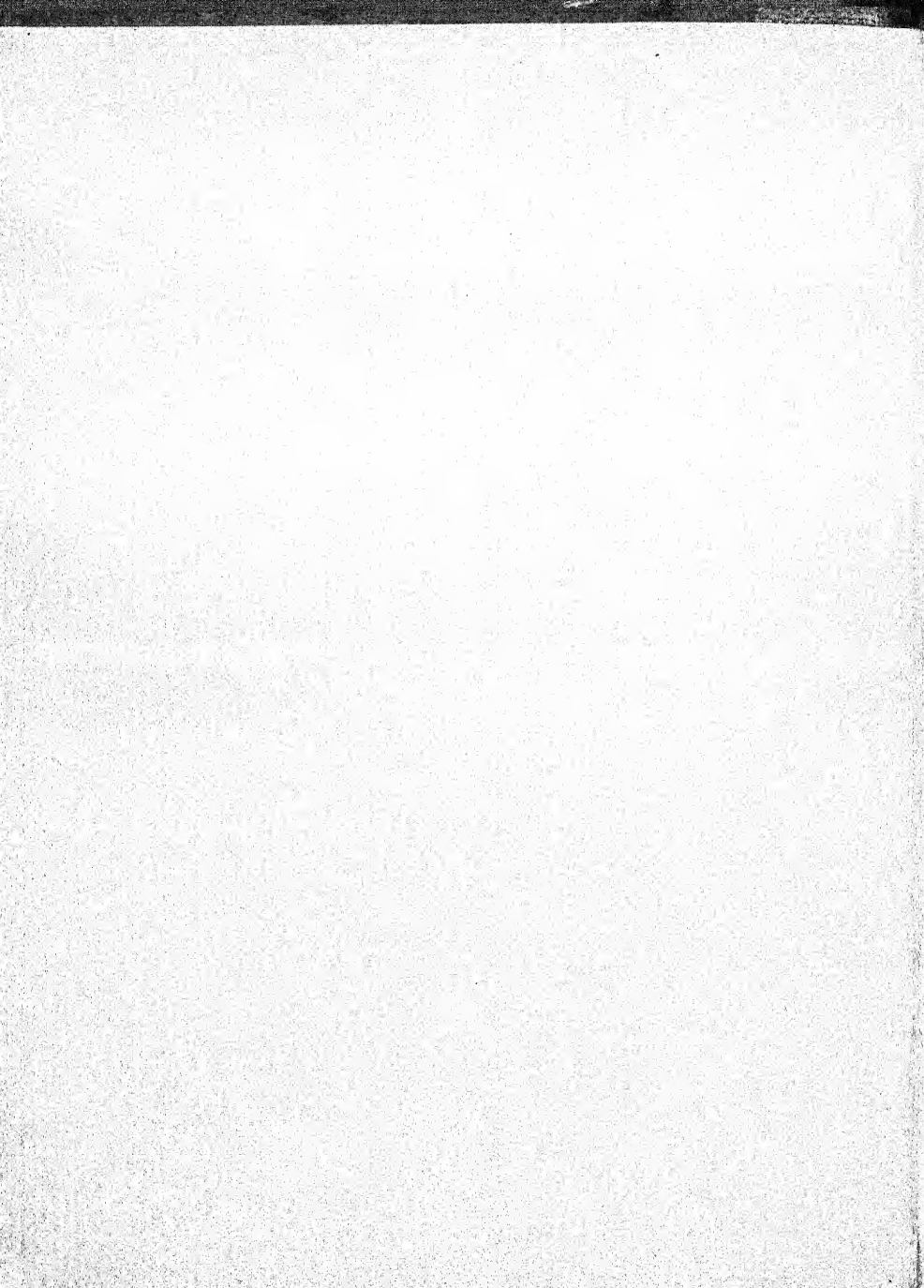
As an actual proof of the wide-spread interest in the idea of the Roerich Museum may be cited the Society of Friends of the Roerich Museum, which in various artistic activities plans to spread the vital call of beauty and knowledge among the broad masses. This interest has evidenced itself in numerous countries, so that up to now, this society with its headquarters in New York, has already several foreign branches such as

the French Association in Paris, one in Jugoslavia, Czechoslovakia, in Argentine, Peru, Chile and Uruguay. In the United States, various units, such as groups of this society, have already been founded, each with its own artistic program developing under the auspices of the parent branch of the Society.

The motto of the Institutions is to open the door to all who are striving towards constructive culture, to all who know that beauty and knowledge are the cornerstone of the coming evolution. In appreciating the constructive work, we can gather all the scattered forces aspiring towards the same vital idea. There is nothing new in the idea that beauty and knowledge are vital powers. The entire history of humanity gives evidence of this truth, and it is our beautiful duty to help the young generation and to unite all these numberless scattered souls in the name of our mutual work of beauty and knowledge.

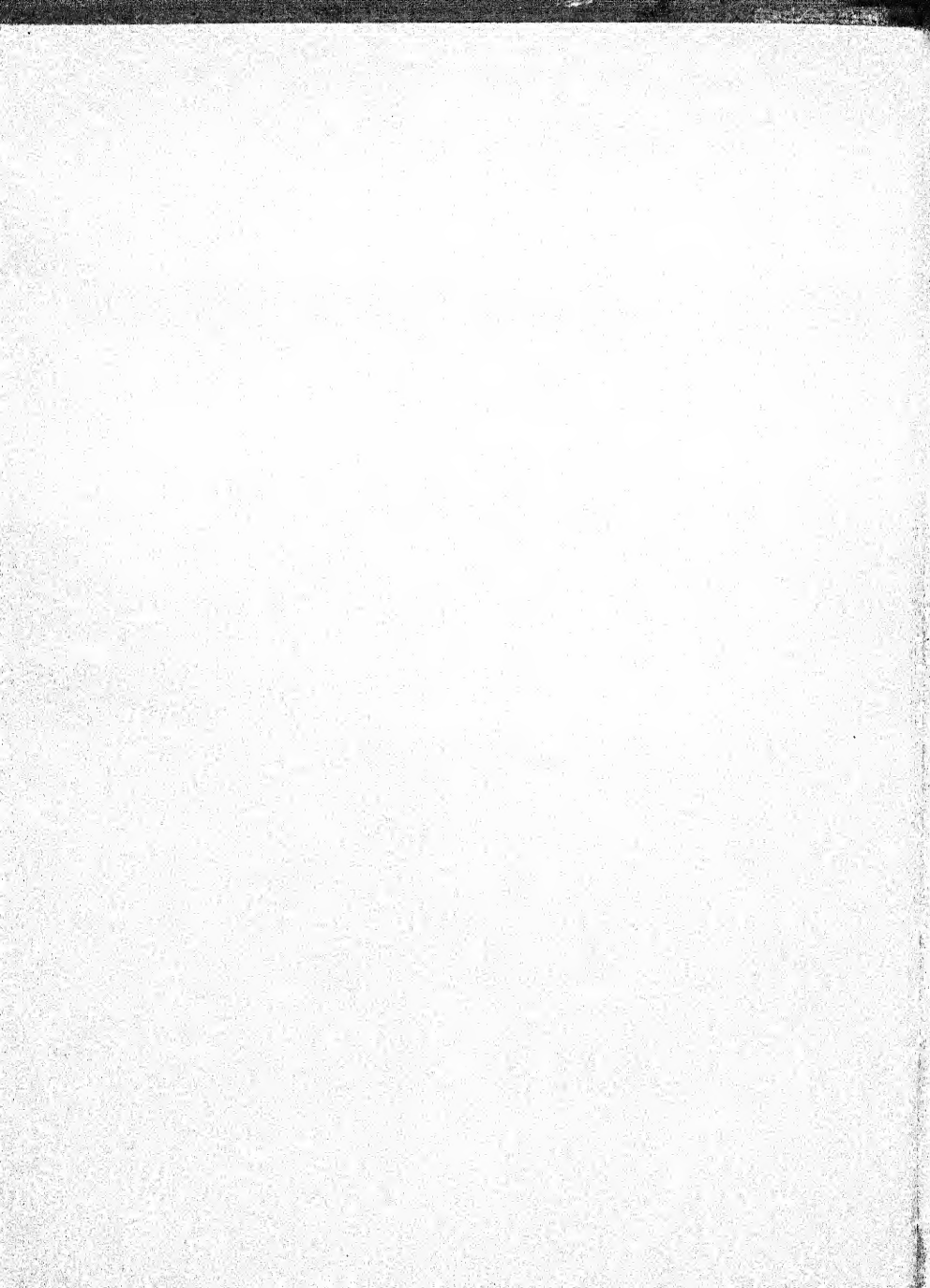
This field is unlimited and such actions are truly noble.





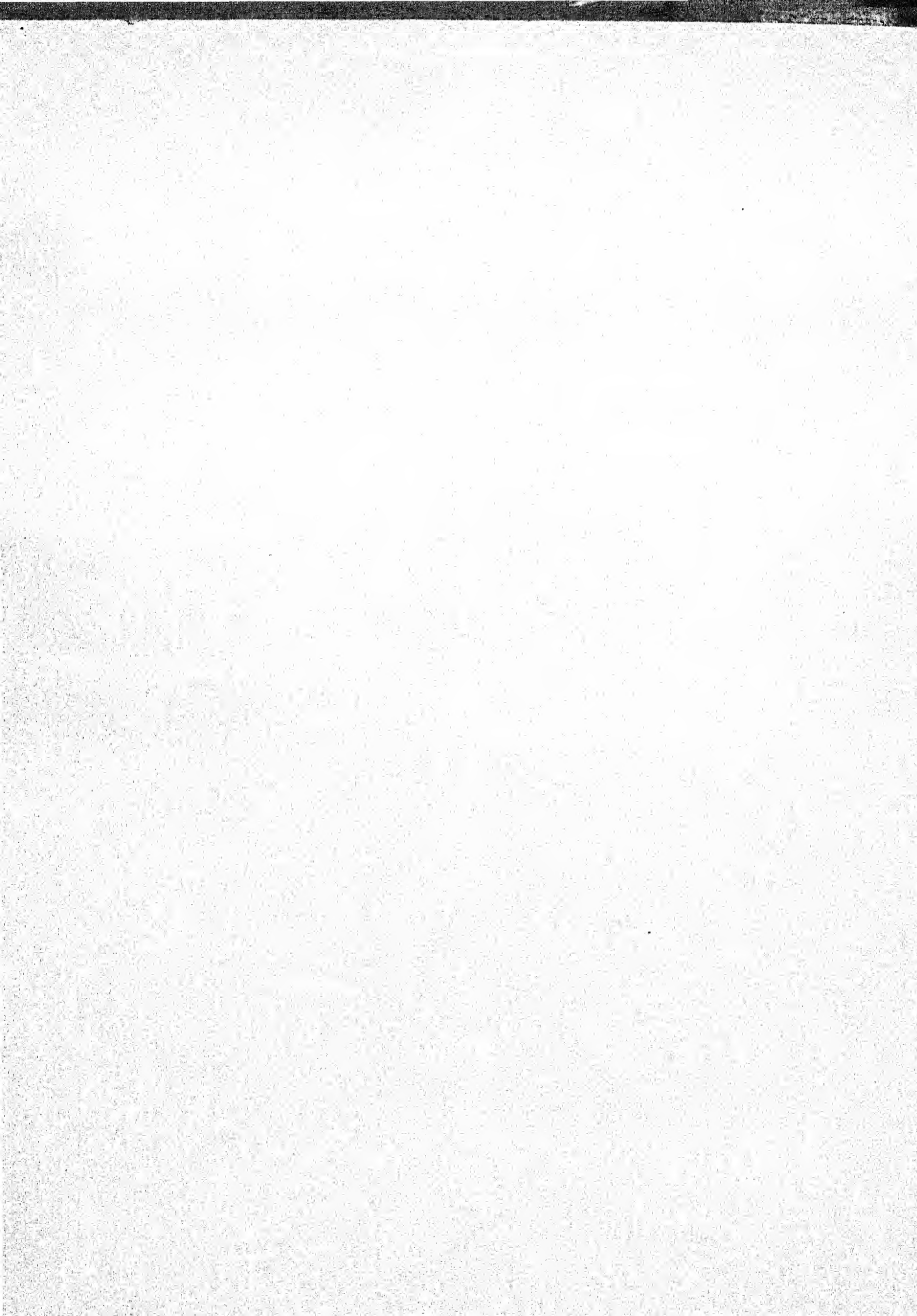
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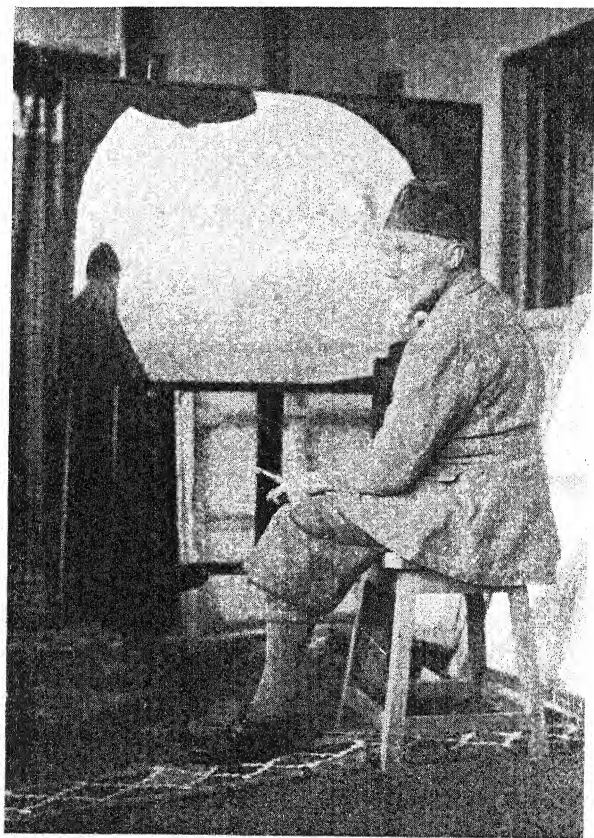






ROERICH MUSEUM





PROFESSOR NICHOLAS ROERICH

Immediately After His Arrival, December, 1930, at "Urusvati," Himalayan Research Institute of Roerich Museum, Naggar, Kulu. At Work on the Painting "Terra Slavonica" for King Alexander of Yugoslavia.

## THE YEAR 1930

BY LOUIS L. HORCH

**D**URING the great world unrest which marked the year 1930, carrying serious depression in its wake, the guiding star of Culture—as pronounced in the far-visioned utterances of our Honorary President, Nicholas Roerich—has offered its light as a beacon to those who labor for new world progress.

In increasing measure the words of Professor Roerich, written many years ago, have revealed the infallible rôle of culture as a sustenance and solvent in human advance. Never, more than in 1930, have his words: "Amidst ruins of valueless banknotes mankind has found the real value of the world's significance" revealed their truth with greater poignancy.

It is therefore the more significant that during this year, the reports of all institutions of the Roerich Museum have revealed vast progress in all directions. To the Roerich Museum, which contains the comprehensive collections of Professor Roerich's paintings, including his panorama of the East, have come increasing numbers of visitors who are inspired and exalted at the shrine of beauty and spirit. The Master Institute has consummated the tenth year of its life with great expansion in all phases of its educational work. The International Art Center of the Roerich Museum has continued to erase limitations and boundaries in bringing new international art to America. The Roerich Museum Press has disseminated its publications to all countries and continues its publication of new volumes. "Urusvati," the Himalayan Research Institute of the Roerich Museum, has undertaken a great pioneer-

ing work in the fields of science. The Roerich Society has planted new seeds for the Roerich Ideals among new peoples and in far-distant soils. Thus, progress is seen in all activities.

Professor Nicholas Roerich's presence in America during this year was recognized by these institutions as a great privilege, and once again his genius has synthesized new plans, aiming, as always, in the direction of evolution.

In such a light may be regarded the inauguration of Professor Roerich's great concept, the "Roerich Pact," an international pact, already unanimously endorsed by the International Museums' Office of the League of Nations, which provides for the protection of the creative treasures of the world which are the cultural heritages of mankind. To insure this protection, Professor Roerich has designed a flag, the "Roerich Banner of Peace," which, flying over cultural monuments, universities, museums, cathedrals, etc., will proclaim their inviolability in time of war and peace. This project has been acclaimed by cultural leaders all over the world as a great stride towards international peace.

Of significance also are the other new inception discussed in the *Message of 1930*, signifying again the fundamental truth of Nicholas Roerich's call when he invokes Beauty, Knowledge, and Culture as the great Cornerstones of the New Era.

## ROERICH MUSEUM

BY MAURICE M. LICHTMANN

THE YEAR of the Roerich Museum was made significant by the presence in New York, until April, of Prof. Nicholas Roerich, and we were thus able with his guidance on the eve of the new decade of the Institutions to outline our activities for the years ahead.

The presence of Prof. Roerich brought to the Roerich Museum many thousands of visitors, and was the occasion of extended programs of activity which have been described in the respective Institutions of the Roerich Museum under whose auspices these were held.

Under such auspicious beginnings, the year 1930—the first complete year of the Roerich Museum in its new building, has been one of great gratification and accomplishment.

### NEW ACQUISITIONS

During the year the Roerich Museum was privileged to add to its permanent collection of paintings by Nicholas Roerich the following works:

From the *Sketches of Ancient Russia* (1903):

"Monastery of Alexander Nevsky"

"Entrance to the Monastery of Petchorsk"

"Courtyard to the Monastery of Petchorsk"

"Monastery of the City of Smolensk"

"The City Walls of Isborsk"

"The Corner Tower of the Ipatieff Monastery"

"The Gate of the Castle Troky"

In the acquisition of these works, the Trustees of the Roerich Museum feel that the Museum has gained a vastly significant aspect of Roerich's work. These are from a series of seventy-five architectural paintings completed by Roerich in the summers of 1903 and 1904, when he traveled throughout all the ancient cities of Russia, where, as he has written, his purpose was to contrast Pskov, Petchorsk, Isborsk, etc., which are 'on the great way to Byzantium' and fed by the sap of the highest culture of Hansa, "with the phantasmagoria of 'the many-colored' Yaroslavl and Rostov-the-Great, placing between them Vladimir and Yuriev-Polsky whose art speaks of Roman influences."

The importance of this series has been written about at length by Serge Ernst, one of the greatest art critics of Russia, who has said of them: "'Architectural Studies' is too modest a title for this varied and magnificent spectacle of memorials of the Russian past. They are laid on with a wide fresh brush which expressively generalizes and finally transmits that gentle, clement peace and light with which all the monuments of ancient art are so strongly imbued. It would be well to call this suite, 'The Pantheon of our Past Glory' or the 'Russian Champs Elysées'. In these canvases the white edifices of the land of Pskov, beautiful in their stern expressiveness are side by side with the complicated well-shaped but heavy towers of the great citadel of Rostov; the Gothic echoes of Kovno and Mitava—by the wide churches of Ouglich with their five cupolas; the many-colored attire of the cathedrals of Yaroslavl—by the sad loneliness of the Monastery of Suzdal and the lofty benignant peace of the House of God."

This series of paintings was first shown in America in the St. Louis Exposition in 1905 and a group was acquired by the Oakland Art Association and others by private collections of America.

The sketch for Stravinsky's *Sacre du Printemps* for Stokowski's presentation of this opera in 1930 is also among the loan exhibitions of the Museum, and for the past year



has been included in the Roerich Loan Exhibition to the Museo Nacional de Bellas Artes, in Buenos Aires.

During his stay in New York, Professor Roerich collaborated with the League of Composers in the presentation of Stravinsky's Ballet *Sacre du Printemps* in New York, which was regarded as a most distinguished event of the season.

Until his departure in April, Professor Roerich was invited frequently to be a guest of honor at numerous meetings and receptions. Among the addresses given by Professor Roerich were: "The Holies of the Home" at the annual dinner of the United Staff Association of the New York, Queens and Brooklyn Libraries; the "Sacre" Address given under the auspices of the League of Composers at the Wanamaker Auditorium; and "The Beautiful" at the Dalton School.

From April until his departure for India, Professor Roerich was abroad, where his stay was signalized by many honors, and expressions of appreciation from leaders of many countries for his great achievements for culture. A complete outline of his sojourn abroad will be found in the *Message of 1930*, page 42.

During 1930, Professor Roerich was made an Honorary Member of the Yugoslavian Academy of Zagreb, and a Vice President of the Archaeological Institute of America. He was also elected Honorary President of the Institute of Oriental Studies, Honorary President of The Academy of Creative Arts of Roerich Society, Honorary President of the British Roerich Association, Honorary President of the Colombian Cultural Roerich Association, Honorary President of the Finnish Roerich Association, Honorary President of the League of New Humanity of Roerich Society, Honorary President of the German Roerich Association, Honorary President of St. Francis of Assisi Association of Roerich Society, Honorary President of the Shakespeare Association of Roerich Society, Honorary President of The Siberian Roerich Association, Honorary President of the Spinoza Center of Roerich Society,

Honorary President of the Latvian Roerich Society, Honorary President of the Origen Roerich Association, Honorary President of the Woman's Unity of Roerich Society, Honorary Member of the American Scenic and Historic Preservation Society, New York; Protector, Seminarium Kondakovianum, Prague; and Protector, Société Académique d'Histoire Internationale, Paris.

Professor Roerich was also elected Honorary Member of "La Ligue de la Defense de l'Art," "Les Amis de Moret" and "La Federation Française des Artistes."

#### OPENING OF EUROPEAN CENTER

Among the features which made the year notable was the opening of the European Center of the Roerich Museum in October at 12 rue de Poitiers, Paris, which has extended the use of its quarters to the French Association of Friends of Roerich Museum.

Dr. Chklaver is General Secretary of the Center.

As a significant contribution, the Center has received a series of paintings presented in memory of Princess M. K. Tenisheff by Princess E. K. Sviatopolk-Czetwertinska. These include:

- "A Hut on Chicken Legs" (1908)
- "Pines" (1905)
- "Archangel" (Detail of "Treasure of Angels") (1904)
- "Scythians" (Pastel) (1903)
- "Horsemen" (Sketch for an Enamel) (1906)
- "Guests from Beyond the Sea" (1906)
- "Heavenly Queen" (Variant of Original Sketch) (1906)
- "The Throne of the Invisible God" (1907)
- "A Duel" (Sketch for Embroidery) (1908)
- "Sketch for an Embroidery" (1908)
- "St. Alexander Nevsky Conquers Yarl Birger" (1905)
- "Archangel" (1906), and "Saviour" (1906). Sketches to frescoes in Golubeff's Chapel near Kieff.

## RECEPTION FOR PRESIDENT OF COLOMBIA

Another significant event of 1930 was the reception and program on May 31st at the Roerich Museum in coöperation with the Committee of the Colombian Colony in honor of His Excellency, Dr. Enrique Olaya Herrera, President of Colombia, and Honorary Adviser of the Roerich Museum. Dr. Olaya, during his many years of public life, has made splendid contributions to closer Pan-American ties through untiring interest in the cultural progress of his country. The reception was attended by several thousand representatives drawn from the cultural and official life throughout the United States, as well as from the Colombian Colony residing in New York. The reception was opened with the reading of the letter from Prof. Nicholas Roerich of greeting to His Excellency, Dr. Enrique Olaya Herrera, as follows:

"It has been a great pleasure for me to learn that Your Excellency will visit the Roerich Museum and that the Board of Trustees will have the honor of greeting you in its precincts. Under the all-unifying cupola of art all nations may join in friendship and brotherhood. We shall always be happy to spread the knowledge of the artistic and scientific achievements of your country. We are very happy to enjoy the privilege of welcoming distinguished Colombian guests who may visit our central Institution in New York or our various branches abroad. It has been a matter of regret to me not to have the honor of meeting Your Excellency personally and I request you to avail yourself, Mr. President, of the assurances of my highest esteem as well as of my best feelings toward you and your country."

The program continued with a program of speakers who stressed art as the great unifier of nations. General Alfredo J. de Leon was in charge of the program, which included addresses by His Excellency, Dr. Enrique Olaya Herrera; President Louis L. Horch of Roerich Museum, the Hon. Genaro



Payán, Consul General of Colombia, and Mr. David E. Grant, representing the Roerich Society.

In recognition of the splendid achievements of Dr. Olaya in promoting the artistic and cultural development of Colombia, Dr. Olaya was presented with the Roerich Museum Medal by the President of the Museum, Mr. Louis L. Horch, who hailed him as a true creator and builder.

The Honorary Committee of Arrangements for the occasion comprised the Hon. Dr. Luis Cuervo Marquez; General Alfredo J. de Leon, Mr. Rafael A. Grau, Mr. Louis L. Horch, Dr. Carlos Puyo Delgado; Dr. Guillermo Wills, Mr. Luis Zawadsky, Mr. M. M. Lichtmann and Mr. S. Roerich.

#### NEW HONORARY ADVISERS

The Museum was privileged during the year to add the following new Honorary Advisers to its Board of Honorary Advisers: Mr. Walter Clark, President of the Grand Central Art Association, New York; Dr. Enrique Olaya Herrera, President of Colombia; His Excellency Baron Michel de Taube, Member of the Hague Permanent Court of Arbitration, Former Senator, and Minister of Public Education of the Russian Empire.

Of great interest was also the celebration inaugurating the Poetry Week of the New York State Federation of Women's Clubs in Roerich Hall on May 18. Following a splendid program presided over by Miss Anita Browne, the entire audience visited the halls of the Roerich Museum, where they were received by Mr. Louis L. Horch, President.

This occasion is only one of many in which the Roerich Museum has coöperated with women's clubs, and other organizations in the pursuance of their aims for more widespread cultural opportunities.

Among other societies to hold their meetings at the Roerich Museum were the American Woman's University Association,

New York State Federation of Women's Clubs, and National Federation of Music Clubs.

The year 1930 has been graced by the receipt of thousands of letters from friends of culture the world over, expressing their tribute to the efforts of Nicholas Roerich and the Roerich Museum in the cause of international peace and culture as expressed in the Roerich Banner of Peace.

Space prevents us from printing these, but the Trustees of the Roerich Museum take great pleasure in mentioning the following letters from enlightened leaders of our age: From His Holiness, Pope Pius XI, the following gracious message has been transmitted through His Excellency, Eugene Cardinal Pacelli, Secretary of State to the Vatican City:

"I have had the honor of placing into the venerable hands of the Holy Father the album of mosaics, frescoes and religious paintings which you so kindly sent Him by the intermediary of the Apostolic Nonciature.

"The Sovereign Pontiff thanks you cordially for this evidence of filial homage, and for the sentiments of devotion which inspired the gift, and beseeching the abundance of divine favor to be bestowed on you, sends the Apostolic Blessing.

"I am happy to express to you also the sentiments of my deepest gratitude for the copy which you were so kind as to present to me, and I take this occasion to express to you the sentiments of my faithful devotion in Christ.

(Signed)

"Cardinal Pacelli."

The following letter to Professor Roerich, written in his own hand, by His Majesty King Alexander of Yugoslavia, bespeaks the enlightened rôle taken by the Monarch in behalf of culture:

"I have read your book, 'Himalayas,' as well as the book, 'Paths of Blessing.' I thank you very much for sending them to me.

"I shall be happy to see the Painting planned by you in the

Belgrade Museum ('Terra Slavonica'). It will be the most visible proof of the expression of your artistic sentiments towards all Slavic Nations and their Unity.

"I am certain that when you come to Jugoslavia you will find here much interesting material for your creative work.

"Accept my greeting.

(Signed)

"ALEXANDER."

From His Royal Highness Prince Eugene of Sweden, great artist and patron of arts, comes the following communication, sent through his secretary:

"By order of His Royal Highness, the Duke of Néricie, who has had the pleasure of accepting the gracious offer of the Society of Friends of Roerich Museum to become an Honorary Member of the Society, an offer in which His Royal Highness is pleased to see as flattering homage tendered to the very great interest which he holds for the manifestations of artistic genius—I have the honor to express to you the gratitude of His Royal Highness for the Insignia of the Roerich Museum which you have had the graciousness to transmit to him through the intermediary of the Swedish Legation of Paris.

"His Royal Highness wishes me to express to you also with what great interest He takes cognizance of the works which you have been so kind as to send him.

"Please accept, dear Sir, the assurance of my highest consideration.

"FELIX DE PEYRON,

"Secretary to His Royal Highness The Duke de Néricie."

#### INSTITUTE ROERICH MUSEUM INSIGNIA

During the year, the Insignia of the Roerich Museum were instituted as a means both for award of merit and for uniting the members of the Roerich Societies. The Statutes governing the Insignia are as follows:

### *Article I*

The Insignia of the Roerich Museum have been instituted by the Roerich Museum A. D. 1930, for the purpose of creating a perpetual bond and for rewarding especial merit in the realm of cultural work of all fields, in all countries.

### *Article II*

The Insignia of the Roerich Museum shall be divided into four classes:

First Class: Grand plaque bearing a white enamel cross; golden sign on blue rosette.

Second Class: Small plaque bearing a golden cross; golden sign on blue rosette.

Third Class: Golden sign on magenta rosette.

Fourth Class: Silver sign on magenta rosette.

### *Article III*

The First Class of the Insignia is granted by the Council of Trustees of the Roerich Museum to persons who have won particular distinction in their work on behalf of the Roerich Museum or of the affiliated Institutions, or also on behalf of Art, Science and Culture generally.

### *Article IV*

The Second Class is granted to Honorary Advisers, to Honorary Members and to Life Members of the Society of Friends of the Roerich Museum and to Officers of the Museum and of the affiliated institutions.

### *Article V*

The Third Class is granted to all Active Members of the Societies and Associations of Friends of the Roerich Museum.

### *Article VI*

The Fourth Class is granted to all Members of the Societies and Associations of Friends of the Roerich Museum belonging to categories other than those mentioned in Article IV and V, and also to Members of the Faculty of the Master Institute of the Roerich Museum.

### *Article VII*

Anyone who, having been awarded the Insignia of the Third or Fourth Class, ceases to be a Member, resigns thereby the right to wear the Insignia which in that case are to be returned to the Roerich Museum.

### *Article VIII*

Promotions from one Class to another are decided by the Council of Trustees of the Roerich Museum under the general regulations governing the proceedings of that body.

In all matters pertaining to the Insignia, within the bounds of the present Statute, the decisions of the Council of Trustees are final and are not subject to appeal.

Roerich Museum Insignia of the First Class have been sent to the following persons:

H. M. King Albert of Belgium; H. M. King Boris of Bulgaria; H. R. H. the Duke of Broglie; H. E. President Thomas G. Masaryk of Czechoslovakia; H. I. H. the Emperor of Japan; H. H. King Alexander of Yugoslavia; H. E. President Gaston Doumergue of France; H. M. Queen Wilhelmina of the Netherlands; H. R. H. Prince Eugene of Sweden; Mr. Anziloth; Sir Jagadis Bose; Prof. Albert Einstein; Marshal Franchet d'Esperey; the late Marshal J. Joffre; H. E. Msgr. Maglione; the late Prof. Albert Michelson; Prof. Robert Millikan; H. E. Eugene Cardinal Pacelli; H. E. Metropolitan Platon; H. E. M. Raymond Poincaré; Rabindranath Tagore; H. E. Premier André Tardieu.



#### COMMEMORATIVE MEDAL

The Commemorative Medal, struck on October 17, 1929, in honor of the celebration of the opening of the Roerich Museum in its new building was presented in 1930 to the following persons in recognition of their outstanding work for art, science, and culture:

H. M. King Albert of Belgium, H. M. King Alfonso of Spain, H. M. King Boris III of Bulgaria, H. E. President Thomas G. Masaryk of Czechoslovakia, H. M. King George of England, President Herbert Hoover of the United States, H. M. King Alexander of Yugoslavia, H. I. M. the Emperor of Japan, H. M. Queen Wilhelmina of the Netherlands; President Portes Gil of Mexico, Gen. Gourraud, Military Governor of Paris; President Gaston Doumergue of France, Hon. Mehdi Gholi Hedayat, Prime Minister of Persia; H. E. Nicholas Politis, Minister Plenipotentiary of Greece; His Excellency the High Commissioner of Palestine, Dr. Olaya de Herrera, President of Colombia; H. R. H. the Prince of Wales, H. R. H. Prince Eugene of Sweden, His Eminence Monsignor Maglione, Nuncio of Paris; Prime Minister Ramsay MacDonald, Lord Irwin, Viceroy of India; H. I. H. Grand Duke Alexander of Russia, Prince Bianchi de Medici, H. I. H. Gabriel Honotiaux, Prince d'Orchaise; Professor John A. Abel, Dr. Roy Chapman Andrews, Asiatic Society of Bengal, Hon. Charles F. Adams, American Numismatic Society, Mr. D. A. Ansbacher, American Museum of Natural History, Mr. Anzilothe, Mr. and Mrs. James C. Bennett, Sir Jagadis Bose, Mr. Alfred C. Bossom, Professor Jacques Bacot, Paris; Mr. Gordon Bottomley, Mr. Clyde Burroughs, Senator William E. Borah, Hon. Sol Bloom, British Museum; Hon. Walter F. Brown, Brooklyn Museum of Art; Hon. Philippe Berthelot, Ambassador of France; Mr. Nathan Ballin, Dr. Christian Brinton, Dr. Nicholas Murray Butler, Mr. Albert Coates, Mr. Harvey Wiley Corbett, Hon. William R. Castle, Under-Secretary of State; China National Museum; Dr. George Chklaver, the Hon.

Royal S. Copeland, Vice-President Charles Curtis, Corcoran Art Gallery; Mr. Raymond F. Crist, Commissioner of Naturalization; Hon. Calvin Coolidge, Carnegie Foundation; Cleveland Museum of Art; Mr. Walter Clarke, Mr. Giulio Gatti-Casazza, Director of the Metropolitan Opera; Hon. Paul Claudel, French Ambassador; His Eminence Archbishop of Canterbury, the Hon. Charles R. Crane and Mrs. Crane, Mr. Leon Dabo, His Excellency Baron Michel de Taube, Mr. and Mrs. Chester Dale, Mr. Armand Dayot, Mr. Ralph Dawson, Miss Amelia Defries, Conde del Rivera; Detroit Institute of Arts; Miss Helen Dupee, Hon. John W. Davis, Hon. William N. Doak, Hon. Charles G. Dawes, Mr. Thomas Edison, Professor Albert Einstein, Mr. George W. Eggers, His Eminence Metropolitan Eulogius, Dr. Charles Fleischer, Mr. Henry Ford, Finland Athenaeum, Dr. John H. Finley, Dr. Jacob Fine, Mr. Howard Giles, Mr. Forest Grant, Maggiore Enrico Grassi, Mr. Cass Gilbert, Pres. National Academy of Design; Mr. G. D. Grebenstchikoff, Mr. A. Kumar Haldar, Mr. Richard Hammond, Mr. Robert Harshe, the late Mr. Samuel Halpert, Dr. Edgar L. Hewett, Hon. J. B. Hubrecht, Mr. William Randolph Hearst, Mr. James H. Heckscher, Mr. A. C. Howell, Hon. Arthur M. Hyde, Col. Patrick J. Hurley; Indian Museum; Dr. Oscar B. Jacobson, Nelson T. Johnson, Minister to China; Mr. Henry Judson, the late Marshal J. Joffre, Dr. Alexander Kaun, Mr. Spencer Kellogg, Jr.; Mr. Otto B. Kahn, Dr. Alexander Klemin, Albert G. de la Pradelle, Dr. J. Neilsen Laurvik, H. E. Augusto B. Leguia, Professor C. R. Lanman, Mr. Robert Laurent, Mr. George L. Le Blanc, the late Mr. Julius Lowenstein, Hon. Robert P. Lamont, Marshal Lyautey, the late Representative Nicholas Longworth, Professor N. Makarenko, Maurice Maeterlinck, Dr. R. V. D. Magoffin, M. Louis Marin, Ivan Mestrovic, the late Professor Albert A. Michelson, Professor R. A. Millikan, Mrs. M. C. Migel, Mr. Robert Milton, Mr. John C. Merriam, President Carnegie Institute; Hon. Maxime Mongendre, Consul-general of France; Hon. Pierre Marraud, Minister of Public

Instruction and of Fine Arts; Miss Laura Menygler, Mr. Talbot Mundy, Dr. Frank Jewett Mather, Signor Guglielmo Marconi, Hon. Andrew W. Mellon, Hon. William D. Mitchell; the Metropolitan Museum of Arts; Minneapolis Institute of Arts; Municipal Council of Paris; Mr. Sidney M. Newberger; Naturalhistoriska Riksmuseum; Juan Carlos Olivia Novarro, Dr. Th. Oppermann, Mr. Adolph S. Ochs, Dr. Henry F. Osborne, Mr. Charles Pepper, the late Sig. Vittorio Pica, Phillips Memorial Gallery, His Eminence Metropolitan Platon, His Excellency Eugene, Cardinal Pacelli, Secretary of State to the Vatican City; Mme. de Vaux-Phalipau, His Excellency M. Raymond Poincaré; Dr. Ricardo Rojas, Mr. Carmelo Rapi-cavoli, Dr. B. E. Read, Mrs. Mary F. Roberts, Mr. Curt N. Rosenthal, Miss Natacha Rambova, Mr. Arkady Roumanoff, Miss Elsa Russell, His Excellency Gov. Franklin D. Roosevelt, Mr. John Rovensky, Rome, Galleria Nazionale; Rockefeller Foundation; Roerich Museum, all Officers and Trustees; Mrs. Cornelia Sage-Quinton, Mr. Edward E. Spitzer, Dr. Leopold Stokowski, Dr. C. Wharton Stork, Mr. Henry M. Sugarman, Dr. Homer F. Swift, Miss Mary Siegrist, Mr. and Mrs. Lionel Sutro, Hon. Henry L. Stimson, San Diego Museum, Smithsonian Institute, St. Louis Museum, M. Igor Sikorsky, A. V. Stchuseff, Rabindranath Tagore, Mr. Itsuzo Takeuchi, Mr. Deems Taylor, Mr. F. W. Trabold, Hon. James Q. Tilson, Tokio Imperial Museum, Hon. André Tardieu, President Municipal Council of Paris; M. Louis Vauxvelles, Mr. G. L. Van Roosbroeck, Mr. Dudley C. Watson, Mr. Theodore Weicker, Senator Robert F. Wagner, Hon. James J. Walker, Hon. Ray Lyman Wilbur, Mr. Thomas Whittemore, Worcester Art Museum, Sig. Ignacio Zuloaga.

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During the past year, gifts of "Himalaya," a monograph on Professor Roerich, have been made by the Roerich Museum to the following personalities from whom gracious replies have



been received: H. M. King Albert I of Belgium, H. M. King Boris III of Bulgaria, H. I. M. the Emperor of Japan, H. M. King Haakon VII of Norway, H. M. the Shah of Persia, H. M. King Alexander I of Jugoslavia; M. Paul Chabas of the Academy of Fine Arts of France; also His Excellency Ambassador Morgan in Brazil, His Excellency Gennaro Estrada, Minister of Foreign Affairs of Mexico. Other of the writings of Nicholas Roerich have been presented by the Roerich Museum to the following, from whom gracious replies have been received: H. R. H. Prince Henry of the Netherlands, H. R. H. Prince Eugene of Sweden, M. le Marquis d'Andigné, President of the Municipal Council of Paris; M. Philippe Berthelot, Ambassador of France; François Poncet, Under-Secretary of State of France; Emile Lautier, Under-Secretary of State of France; M. Louis Marin, Deputy, former Minister; M. Henri Verne, Director of the National Museums.

#### OBITUARIES

The Trustees of the Roerich Museum express their sorrow at the passing, during 1930, of the following Honorary Advisers of the Roerich Museum:

Samuel Halpert, eminent American artist.

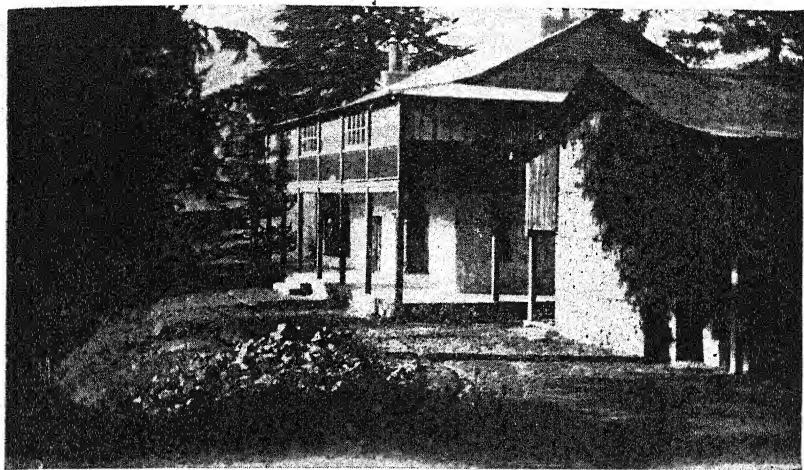
Julius Lowenstein, eminent attorney.

Vittorio Pica, renowned Italian artist and writer.

Of all of them it may be said that they left their mark upon the culture of their day.

#### VISITORS

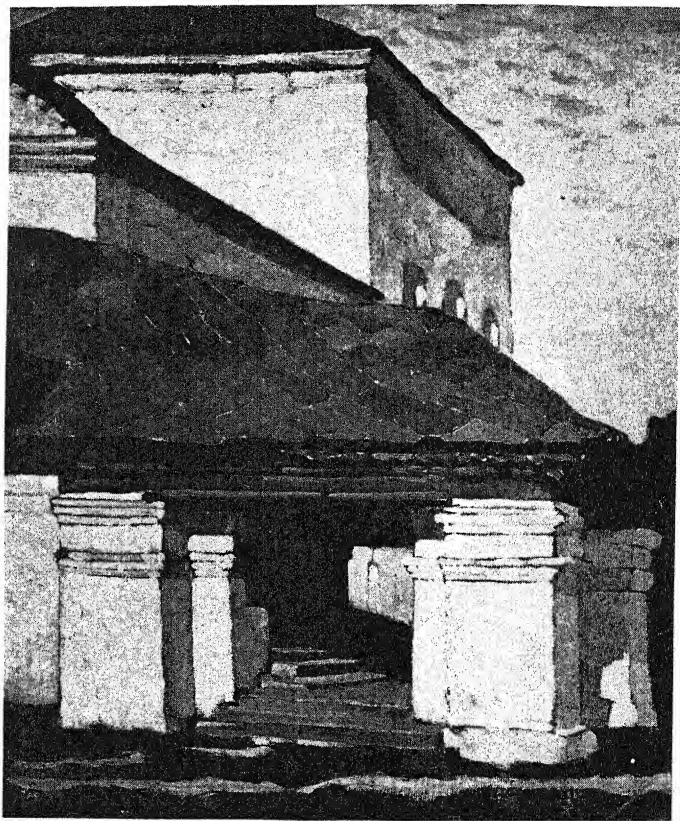
During the course of the year there were 175,329 visitors to the Museum, including groups from eleven schools and fifty-seven clubs and societies. Among these groups may be mentioned: Women's Clubs from New Jersey, Richmond Hill, Newark, Upper Montclair, and Montclair; Brooklyn, Engle-



HEADQUARTERS OF "URUSVATI," HIMALAYAN RESEARCH INSTITUTE OF  
ROERICH MUSEUM, NAGGAR, KULU



EUROPEAN HEADQUARTERS OF ROERICH MUSEUM, PARIS. THIS BUILD-  
ING ALSO HOUSES THE FRENCH ROERICH SOCIETY



MONASTERY OF THE CITY OF SMOLENSK  
BY NICHOLAS ROERICH

An Important Acquisition to the Permanent Collection of the Roerich  
Museum from Professor Roerich's Series, *Sketches of Ancient Russia*,  
Received During 1930

wood, Forest Hills, Morsemere, the Junior Art Club, Finnish Society, Fortnightly Club, Washington Heights Club, the American Laboratory Theatre, the Columbia Dames, the Rosicrucian Center, the Brooklyn Writer's Club, the Music Club of Elizabeth, N. J., the Delphian Club, the Jamaica Y. M. C. A., the Five Arts Club, the Ixia Society, many groups from nearby cities in New York and New Jersey, as well as two from North Carolina and California. Groups from the Spence School, the Birch Wathen School, the Fox Meadow School, the Emerson High School of Union City, N. J., Union Theological Seminary, Rodolph Sholom School, Girl Scouts of Public School No. 137, School Art League and the Wadleigh High School also visited the Museum.

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As a center for students of the Master Institute, as well as visitors and members of the Roerich Society, the inviting room of the Roerich Museum Library, overlooking the beautiful Hudson, becomes increasingly popular. This season, through the kindness of several friends, new furnishings and decorations were presented to the Library so that our visitors may enjoy within its inviting atmosphere, its splendid collection of books.

The books of the Roerich Museum Library cover all subjects, its section of the arts and various aspects of philosophy and general culture, being especially comprehensive. The public has free access to the Library for reference and a great number of persons have taken advantage of this opportunity through the past year. The cataloguing of the books of the Library is being completed.

During the year the following friends graciously donated books to the collections of the Library:

Miss Evangeline Adams, Mrs. M. Alexander, American Institute of Dalcroze, Mrs. Charles H. Ashley, Mr. P. Axelrad,

Mr. Nathan Ballin, Mr. Berlitz, Miss Marie S. Birmann, Mr. Emil J. Bisttram, Hon. Sol Bloom, Mr. Claude Bragdon, Brewer and Warren Co., Maj.-Gen. C. Bridges, Dr. Christian Brinton, Miss Fay Deakin Brookes, David Burliuk, Mrs. F. Soule Campbell, Mr. A. Cappabianco, Carnegie Institute, Commandant Cauvet, University of Chicago Press, Mr. Prasert Churat, Dr. S. H. Chubb, Miss Muriel Collins, Hon. and Mrs. Charles R. Crane, Mrs. William S. Crawford, Princess C. Czetwertinska, Mme. Maureen de Leon, Mr. D. F. Elton, Mr. Harrison Ferguson, Mr. Jacob Fine, Dr. John H. Finley, Dr. Clyde Fisher, Fleming Revell Co., Fogg Art Museum of Harvard University, Dr. Henry Forman, Mrs. Sundar Giffin, Globe Book Company, Globus Press, Mr. Dwight Goddard, Mr. T. Russell Goddard, Mr. John D. Graham, Miss Frances R. Grant, Mr. William Hall, Dr. George Hamburger, Harper Brothers, Mr. George J. Herbst, Mr. John M. Hernic, Consul of Honduras, Mr. Louis L. Horch, Lieutenant W. R. Jones, Officer of Naval Intelligence; Mr. Spencer Kellogg, Jr., Mr. Aryan Kelton, Mr. Donn Kimmell, Prof. Alex. Klemm, Mr. Korenchevsky, Lantern Press, Mr. J. Nilson Laurvik, Mrs. Sina Lichtmann, Little Brown & Co., Horace Liveright, Mr. Alexander Lyons, Mr. Henri Malo, Master Institute, Mr. Medina, Miss Elizabeth Meeker, R. L. Polk and Co., Psychology Publishing Co., Resorts of America, Robert Schalkenbach Foundation, Miss Elsa Russell, Mr. Malcolm Schloss, Dr. Peter Schusey, Schwartz, Kerwin & Fauss; Miss Julia Seton, American Museum of Natural History, Mrs. Florence S. Shinn, Smithsonian Institute, Mrs. Sprague, Major J. G. Phelps Stokes, Stokes Co., Publishers, Mr. Lionel Sutro, Mrs. C. H. Taussig, Theatre Guild, Universalist Publishing Company; Mr. G. L. Van Roosbroeck, Victoria and Albert Museum, Mrs. Brahma Welch, White, Orr, and Company, Miss Juan Wilkins, Miss Elaine Williams, William Woodward Co., Publishers, Mr. Joseph Wissner, Hon. Radoye Yankovitch, M. M. Zimmerman, Miss Mary Siegrist.



## LECTURES ON PROFESSOR ROERICH

Among the lectures on the Art of Professor Roerich and the activities of the Museum given outside the Museum by special request, may be mentioned the following:

Mrs. Florence MacDonald Brown, California lecturer and writer, spoke on "Nicholas Roerich—The Man and His Work" before the Otis Art Institute, the Chouinard School, and before the Fine Arts Department of the University of Southern California, in Los Angeles; at the Church of Truth, Pasadena, and at the home of Mr. and Mrs. W. S. Heineman, Hollywood.

Mrs. Sina Lichtmann also gave illustrated lectures on the "Art and Message of Nicholas Roerich" at the Child Welfare League, New York City, and the Jewish Center in Stamford, Connecticut; "The Message of Professor Roerich and the Era of Art" at the Opera Club, New York; "The Era of Women" at the Denver Home for Jewish Children at the Hebrew Orphan Asylum.

During the year, Miss Frances R. Grant spoke on the work of Prof. Roerich and on the aims of the institutions dedicated to him in New York, at "The Reviewers Club," the School Art League and in the Radio College conducted by The College of the City of New York. She also cooperated with the Board of Education of New York City in the Municipal Radio Station, WNYC, in a series of Lectures on Nicholas Roerich, during which slides illustrating the radio lectures were simultaneously shown in several city high schools.

The Roerich Museum was also privileged to collaborate with the World Unity Foundation in a series of lectures on World Unity in its scientific, religious, educational, philosophical and economic aspects, given by Prof. Cassius J. Keyser, Dr. Alfred W. Martin, Prof. Harry A. Overstreet, Dr. John Herman Randall and Prof. Rexford Tugwell, all stressing the movements toward World Unity.

Numerous reviews of Professor Roerich's works, articles



about his activities, and the aims of the Roerich Museum and its affiliated institutions appeared in various newspapers and periodicals. Among these may be mentioned: *Art and Archaeology*, May 1930, "Nicholas Roerich and Science," by M. M. Lichtmann; *Art and Archaeology*, June 1930; *Bridgeport Herald*, October 5, 1930, article on the Brazilian Exhibit; *Diario de la Marina*, June 25, 1930, Prof. Roerich's Reception by President Doumergue of France. *Heraldo de Antiquia of Medellin, Colombia*, June 18, 1930, Article emphasizing important results of the Roerich Museum Reception in honor of Dr. Enrique Olaya Herrera. *L'Art Et Les Artistes*, May 1930, "Aspect Religieux De L'Art de Roerich," by M. M. Lichtmann, translated into French by Mme. de Vaux-Phalipau. *Illumination*, May 1930, "Nicholas Roerich and Science," by M. M. Lichtmann. *Illumination*, Nov. 1930, "The Past Returns to Guide," from Urusvati-Himalayan Research. *World Unity*, April 1, 1930, "International Unity," by Frances R. Grant. *La Prensa*, June 25, 1930, Forming of the Colombian Association of Barranquilla, Colombia Roerich Museum. *New York Times*, Oct. 12, 1930, Review of Prof. Roerich's book, "Shambhala." *La Presse, Paris*, July 6 and 7, 1930, "Interview with Prof. Roerich." *Spur*, July 1, 1930, "While the World Looks On." *Staatszeitung*, June 8, 1930, "Prof. Roerich's Exploration in Central Asia," by Waldemar Hartmann. *Theosophist*, August 1930, "The Gospel of Asia," according to Nicholas Roerich.

#### INTERNATIONAL CONFERENCE ENDORSES PROFESSOR ROERICH'S COMMUNIQUE

As mentioned by Dr. George Chklaver in his article on "Professor Roerich's Sojourn in Europe," the International Conference for the Study of Scientific Methods Applied to the Examination and Conservation of Works of Art, Organized by the International Museum's Office of the League of Nations, meeting in Rome, from October 13th to October

17th, 1930, passed a unanimous resolution, confirming Professor Roerich's paper, pointing out the dangers of frequently transferring works of art without scientific aims.

Unable personally to attend the conference, as he was then en route to India, Professor Roerich sent the following paper which was read before the Conference:

Mr. E. Foundoukidis:

*Secretary of the International Office of the Museums of the International Institute of Intellectual Cooperation; 2 rue de Montpensier, Paris I, France.*

Dear Sir: I was very happy to receive your kind invitation to the Conference of Experts which will take place at Rome under the auspices of the International Institute of Intellectual Cooperation the month of next October.

To my great regret, important work will not permit me to participate in person in the Conference, but I should like to express a few of the ideas that the program of the Conference suggests to me. I should be grateful if you would bring these remarks to the attention of the members of the convention at Rome.

The questions mentioned in the Daily Schedule of the Conference are not only important but absolutely urgent.

In the course of the last few years, the safeguarding of artistic treasures has begun to be organized according to new methods which must be examined with attention and also with prudence. The introduction of the X-ray—that new and powerful factor in the study of works of art, causes us to admire the new possibilities placed at our disposal by science for the search of truth, but also obliges us to wonder whether this method will not produce certain effects on the colors as much as on the other elements of works of art. No one can doubt that the powerful X-rays produce consequences that may be either beneficial or destructive. But the highest authorities are unable to certify that this energy applied to works of art

will remain "neutral and without effect." The time which has passed since the introduction of X-rays is too short to permit a definite conclusion as to their effects. Thus, although no one had the intention of inventing varnish or pigments that would be harmful, yet, various effects of these "perfections" are revealed after several centuries, as bringing harm to magnificent productions of human genius. Certainly it does not follow that we should take a definite stand for the old methods without searching new means of approaching the truth. Everything must progress. Among the enterprises that are most useful in this respect we count, for example, the laboratory which is now being organized at the Louvre and where, thanks to the energy and gracious initiative of Mr. Henri Verne, new scientific methods can be determined and verified. I believe that I should here salute this extremely useful enterprise by expressing the hope that similar laboratories, organized in accordance with the most recent scientific principles, be installed in all countries, in order to study the effects of local climates and pigmentations, as well as the technical methods to use, adapted to the particular conditions of each place. It is important in this respect for the laboratories in question to coordinate their work and exchange the results of their experiments. It is also necessary that researches of long duration be undertaken. Undoubtedly, one human life would not suffice for the study of certain results of these experiments; but, for the good of the future, it would be necessary, beginning now, to commence coordinated research work that others would continue until a very far-distant time. We must reconcile modern discoveries with the experience of past ages brought down to us by the works preserved, and also take into consideration the preparatory works of the old masters. For example, the methods by which the oil used for painting was purified during a period of several years, the preparation of varnish and "olifs" by the primitives and iconographers, finally, the choice of woods for the panels, not

to speak of colors. All this obliges us to fix our attention on the qualities of ancient methods, allied to modern improvements.

If the Conference adopted the principle of coordinating the artistic research laboratories affiliated with museums, I could propose that our museum at New York join in this useful and necessary cooperation. The idea of Intellectual Cooperation in itself indicates that this International Institution could proceed to the revision and to the exchange of research work and of its results. Thus, with the end of serving future generations, still another fertile collaboration would be realized.

Aside from the perfecting of technical methods, it is certainly necessary in addition to take into consideration another essential question; that of the exchange of works of art, and especially the exchange of exhibitions of older creations.

This question causes contradictory thoughts to arise.

On the one hand, everyone understands that a better international agreement can be developed on the basis of art and science. Nothing in this world could take the place of these forces of peaceful enthusiasm and cordial fervor. But, on the other hand, one must not lose sight of the considerable risks and dangers that the transportation of works of art entails. Without counting the danger of the transportation itself, which is great, in spite of the most careful precautions, we know that works of art, like living organisms, are divided into "migrators" and "sedentaries." Strange though it may seem, works that are "migrators" by the will of Destiny, support the perils of travel much more easily than those that have passed centuries in one fixed place without risking the hazards of life. How often have I seen manifested, with sudden malignancy, following a transfer, an "illness" which, under other conditions, would not have occurred. Everyone knows the surprises occasioned by the transporting of a work across the ocean. Even with thick boards, in spite of the most careful wrapping, the linings become bloated and cracked. The original coating

heaves up, and often imposes the operation, always undesirable, of transferring the painting to a canvas. All linings ("maroufles") become bloated frequently. Similar injuries also ruin sculptured woods and ivories. These are the risks that no insurance can cover. Also, without diminishing in the least degree the great task of art, whose rôle consists in being the intermediate agent between the peoples of the world, it is necessary to think of the intensification and of the rationalization of traveling, rather than of increasing the transporting of works of art into different climates, which breaks in some way the secular vibrations that surround the work of art.

All those who have charge of artistic treasures know that painful feeling which comes over them in seeing the injuries suffered by works confided to their care. We know how many just regrets arise following each transfer of works of art. Undoubtedly, particular care and judicious choosing, not only in accordance with their quality, but also in accordance with their physical nature can, to a certain degree, keep the productions of genius from the perils of these long voyages.

The coördination of the researches organized by museum laboratories, which was discussed above, would be useful in all respects, and it would particularly please me to know the opinion of the Conference on this point, which our Institutions would be happy to study in view of their imminent realization.

I beg of you to confer my cordial greeting to the Members of the Conference at Rome, and to accept my kindest regards, as well as my thanks in advance for whatever communication you care to make to me on the subject of the work of the Conference.

P.S. We are continuously receiving from all countries numerous letters and articles in which is expressed the greatest sympathy towards our flag for the protection of the arts and sciences.

NICHOLAS ROERICH.



#### AUCTION FOR EDUCATIONAL FUND

With the aim of pursuing more extensively its educational program and expanding its Educational Fund, the Trustees of the Roerich Museum authorized the auction in March 1930, of one hundred seventy-two paintings of its collections, at the American Art Association Anderson Galleries, Inc. This occasion, releasing some superb examples of Old and Modern Masters, for acquisition by Collectors and Museums, comprised such notable works of art as the "Ecce Homo" of the Master Virgo inter Virgines, acquired among others by the Chicago Art Institute; Herri Met de Bles "Holy Family"; Patinir, "Agony in the Garden", Veneziano, "St. John the Baptist and St. Catherine of Alexandria", "St. Augustine and St. Peter"; "Venus and Cupid" of Veronese; Gerard David, "Adoration of the Magi"; Van de Weyden, "Descent from the Cross"; Simone Martini, "Madonna and Child"; Clouet, "Portrait of a Lady"; Rubens, "Sketch for 'Battle of the Amazon'"; Jan Steen, "Tobias and Sarah"; El Greco, "Virgin and St. Anne"; and many others of equal beauty. Of the modern Masters, the collection contained works by Ryder, Puvis de Chavannes, Gauguin, and others all combining to form what Prof. Frank Jewett Mather in his introduction, justly called "a remarkable collection". "These pictures were bought," as Prof. Mather says, "by connoisseurs and artists for the pleasure and study of professional students of art, and this origin was reflected in an unusually high quality which has extended even to the relatively unimportant items." In thus permitting these works of art, to re-enter new collections and find new metiers of influence, the Roerich Museum also found interesting means of expanding some of its special educational plans.

#### PAN-AMERICAN ACTIVITIES

In furtherance of the efforts of the Roerich Museum for Pan-American cultural unity begun the previous year, Miss



Frances R. Grant was again delegated to return on a second trip to South America, in April 1930, in order to renew and develop the contacts made the year before.

In response to the requests made previously by the museums of Latin America, the Trustees of the Roerich Museum, by special decree, permitted thirty-nine paintings by Nicholas Roerich to be taken from the collections of the Roerich Museum as special loans of one year to the leading museums of the countries visited.

In Brazil the Exhibition of Professor Roerich's paintings was opened at the American Embassy on May 8th and remained on view there until May 19th.

The opening of the Roerich Exhibition proved to be a festal occasion for Rio de Janeiro, and was attended by the élite of social diplomatic and cultural life in that city. Among the prominent people who assisted at this occasion were United States Ambassador Edwin V. Morgan and the entire Embassy staff; Dr. Navarro da Costa, representing the Ministries of Foreign Affairs, of Justice and Education of Brazil; Dr. Erasmo Braga, representing the Geographical Society, the Rotary Club and the Committee on Latin American Relations; Miss Bertha Lutz, representing the Society of Brazilian Women and Sra. Jeronima Mesquita the National Council of Women; Dr. Correa Lima, Director of the National Academy of Fine Arts; Dr. Adolpho Morales de los Rios, President of the Architectural Institute of Brazil and Dr. Carlos de Carvalho of the Educational Association of Brazil: Sr. Celso Kelly of the Brazilian Artists and numerous other artists.

In Brazil, lectures on the work of Professor Nicholas Roerich, the work of the Roerich Museum and artistic tendencies in the United States were given at the Embassy, schools, colleges, academies of fine arts, schools of architecture and before the girl scouts, as well as at Bennett College, at the Society for the Advancement of Brazilian Women, at the Educational Association of Brazil, and two lectures were given at the Brazilian Theosophical Society.

Following the Exhibition which was widely visited and received the enthusiastic acclaim of government and intellectual leaders of Brazil, the Loan Exhibition was installed in the Pinacoteca of the National Academy of Fine Arts to remain in these galleries for the period of one year.

The Roerich Society was organized with the following officers: a Presidential Council comprising Dr. Couta e Silva, Dr. Navarro da Costa, President of the Brazilian Artists Association, Dr. Correa Lima, Sr. A. Marquez, Junior, President of the Society of Brazilian Art, Dr. Caio Lustosa Lemos, President of the Brazilian Theosophical Society; Sra. Georgina de Albuquerque is the Secretary. Honorary Presidents elected by the Society include His Excellency, Ambassador Edwin V. Morgan, and His Excellency the Minister of Foreign Affairs; Honorary Vice-President, Sra. Jeronima Mesquita.

The first official act of the Brazilian Roerich Society was the organization of the All-Brazilian Exhibition to be shown in America, under the auspices of the International Art Center of Roerich Museum. The Exhibition, the first ever shown in the United States, described by the International Art Center elsewhere in this volume, has been an inspiring example of the cultural unity between Brazil and the United States.

In Sao Paulo a Local Committee of the Brazilian Roerich Society was founded, with Miss Annita Malfatti as the Secretary and the following leading spirits: Sra. Olivia Pinteada, Sra. Tarsila d'Amaral and other well-known Paolistas.

Contacts were made with the leading forces of Brazilian art life, and the Museum at Sao Paulo, under Sra. Tarsila d'Amaral in charge of its Painting Exhibition, placed its galleries at the disposal of the Roerich Museum, and its exhibitions. Sr. Alphonse E. de Taunay, distinguished head of the Museo Paulista, also offered coöperation, as did Sra. Olivia Pinteada and other creative spirits. Lectures were given before the Educational Association of Sao Paulo.

In Montevideo, contacts were renewed with several of the leaders of Uruguayan cultural life, among them Mr. Alvaro

Araujo, who became the correspondent of the Roerich Society in Montevideo.

In the Argentine, the Roerich Loan Exhibition was opened on June 12th, at the Museo Nacional de Bellas Artes in Buenos Aires, under the auspices of Dr. Cupertino del Campo, its director. The opening of the Exhibition was a most auspicious occasion, the official and cultural life of the Argentine being represented in a brilliant body, with the Hon. J. C. White, American Chargé d'Affaires, acting in the absence of His Excellency Ambassador Bliss, then abroad. The Exhibition remained on view for the period of one year.

Lectures were given in the Museo Nacional on the Art of Nicholas Roerich, the work of the Roerich Museum and North American creative life; also at the "Camuati" and other cultural associations.

Negotiations were begun for a possible all-Argentine exhibition to be sent to the Roerich Museum in New York which would be representative of the best artistic expressions of the Argentine. Splendid contacts were made with the Instituto Cultural Argentino-Norte Americano, the Consejo Nacional de Mujeres, Amigos del Arte, Sociedad de la Peña and others with these cultural ends in view.

The Argentine Roerich Society was organized with Dr. Manuel Beltroy as Secretary, and leading cultural spirits of the Argentine as its members.

In Rosario arrangements were also made for coöperation with the Committee of the Rosario Museum of Arts, and a local committee of the Society was formed.

Following Miss Grant's arrival in Chile on July 4th, 1930, the Loan Exhibition of the paintings of Nicholas Roerich was formally opened in the Academia Nacional de Bellas Artes on July 12th, with Ambassador Culbertson, General Navarrete, then Minister of Education, and numerous other high officials present.

With Ambassador Culbertson, Miss Grant visited His Excellency, President Ibañez, tendering to him the letter of

greetings from Professor Roerich and his offer of coöperation. This letter was received by His Excellency with enthusiasm and cordial expressions of gratitude and assurances of the appreciation of the nation. He also expressed himself as deeply touched by the evidences of generosity and friendship in the letter, and promised the close cultural coöperation of Chile.

Lectures on Nicholas Roerich and the work of the Museum were given at the University of Chile, as well as at the National Council of Women. During the Exhibition groups came from the Academia Nacional de Bellas Artes, Santiago College and other colleges and high schools of Santiago to attend similar lectures.

The Chilean Roerich Society was organized with the following officers: Sra. Inez Echevarria de Larrain, President; Sra. Castro de Oliviera, Vice-President; Sr. Carlos Ysamitt, Treasurer; Sra. Maria Tupper, Secretary; and an Executive Council comprising distinguished leaders of Chilean culture.

Splendid contacts for future coöperation were made with Dr. Ricardo Latham of the Museo Nacional de Chile, Dr. Jüger, Director of the Museo de Valparaiso, Dr. Carvajal of the Conservatorio Nacional, Dr. Eduardo Barrios, Director of Museum, General Navarrete, Minister of Education, and Sr. Pablo Vidor of the Museo Nacional de Bellas Artes.

Continuing the journey, from Santiago to Valparaiso and thence to La Paz, the brief visit to Bolivia proved highly interesting.

A Committee of the Roerich Society was formed with Mrs. Dorothy Ryder de la Reza acting as representative and with such other members as Guzman de Rojas, and Victor Pabon, both well-known artists as splendid contacts for future coöperation.

In Peru, the Roerich Loan Exhibition was opened on August 14th, by the President of Peru in the Academia Nacional de Musica. The opening was attended by Mr. Myers, American Chargé d'Affaires, in the absence of Amba-

sador Bliss; the Minister of Education, the Director of Artistic Education in Peru, Dr. Hernandez, director of Museums, and the Ministers of Mexico, Bolivia, Colombia, Brazil, France and other members of the diplomatic corps.

Lectures were given at the Academia Nacional de Musica and the Escuela Nacional de Bellas Artes on the Art of Nicholas Roerich and artistic creative life in the United States, and also at the Woman's Club "Pro-Cultura."

Contacts of the previous year were renewed with Dr. Daniel Hernandez, Director of the National School of Fine Arts, Dr. Julio Tello, then Director of the Archaeological Museum of Peru, also with the Ministries of Foreign Affairs and Education, with Señor Larco de Herrera and other distinguished leaders of culture.

In Bogota, Colombia, due to the stress of time, only a very short visit was made. This brief sojourn proved highly satisfactory, as enthusiastic and cordial responses were found everywhere. Professor Roerich's message of greeting was delivered and cordially received by His Excellency, President Enrique Olaya Herrera. Splendid contacts were made with Dr. Eduardo Santos, the distinguished Minister of Foreign Affairs, Sr. Juan Lozano, Secretary of the Government and other officials.

Lectures were given at the Centro de Estudios, directed by Dr. Gustavo Santos and at the Academia Nacional de Bellas Artes, directed by Dr. Rafael Maya.

It was also arranged that Dr. Gustavo Santos, whose vital organization is doing so much to serve Colombian culture, should act as the correspondent of the Colombian Roerich Society. All coöperation was promised for future artistic collaboration by Dr. Santos, Dr. Maya, Sr. Holguin, director of the National Conservatory of Colombia, and other distinguished leaders of Colombia.

En route to Mexico, a brief visit was made to Cuba, where a cordial welcome was accorded by the Cuban Society of Fine



Arts. Possibilities were discussed for coöperation with Dr. Antonio R. Morey, Director of the National Museum of Fine Arts. Contacts were made with several fine Cuban artists, the Director of the Conservatory, and the friendship of the Conde del Rivero was renewed.

Setting sail for Vera Cruz, Miss Grant arrived in Mexico City on September 27th.

Among the most gratifying contacts with the Latin American countries was the visit to Mexico. Thirteen of Professor Nicholas Roerich's paintings were loaned for one year to the Museo Nacional, under Dr. Atl, the distinguished artist and Director of Museums.

Accompanied by Mr. Arthur Bliss Lane, our Chargé d'Affaires, a visit was paid to His Excellency, Sr. Estrada, Minister of Foreign Affairs, to whom Professor Roerich's message of greeting was delivered. Sr. Estrada, himself one of the leaders of Mexico's culture, was highly enthusiastic over the work of Prof. Roerich and the Roerich Museum for unity through culture, and promised the assistance of the Government. This bond was later strengthened by Sr. Estrada's personal visit to the Roerich Museum during a visit to New York.

The Trustees of the Roerich Museum wish to express their gratitude to the following persons for their assistance and coöperation in our efforts for the closer Pan-American cultural relationships:

Dr. Leo Rowe, Director of the Pan-American Union; their Excellencies, the Ambassadors from the United States to the South and Central American Countries; the United States Consuls to these countries; Their Excellencies the Ambassadors to the United States from the South American Countries and the Consuls General and consular staffs; Miss Heloise Brainerd of the Educational Department of the Pan-American Union; the Directors of the Grace Steamship Company and of the Munson Steamship Company. Their cordial and gracious assistance contributed greatly to the success of these endeavors for wider international understanding.



## CONSTRUCTIVE WORK

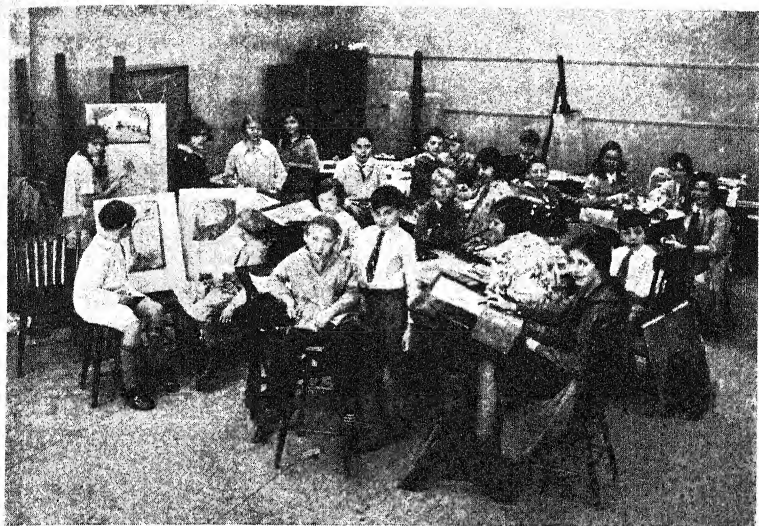
BY NICHOLAS ROERICH

*Address Before the Meeting of the Committee of the French Association of Friends of the Roerich Museum, Paris, June 21, 1930.*

**T**HIS DAY is especially memorable for me; just thirty years ago, I left Paris, after having finished my art studies there under the direction of Fernand Cormon. I carried away with me, not only Master Cormon's teachings relative to art, but in addition his friendship and his advice—the fruit of his experience of life—which later I had many occasions to remember.

Among the eminent French artists that I met at this epoch, I was often struck by the quality that true culture alone can give. When Fernand Cormon or the illustrious Puvis de Chavannes expressed their views on Art, they always gave proof of an admirable tolerance. Thus, for example, I remember that in visiting an exposition with Puvis de Chavannes, I was surprised to note how he could find kindly and positive words for the most diverse artistic creations. From time to time, the Master passed by a work in silence—this was the only sign of his disapproval.

Gradually, as the years go by, we begin to understand better the value of that positive tolerance, united to an intrepid, creative spirit. We recognize the fact that intolerance is nothing but ignorance. Knowledge and experience, free from all prejudice, can alone erect a solid construction.



JUNIOR ART CLASS, 1930. MASTER INSTITUTE OF ROERICH MUSEUM



FIRST ALL-BRAZILIAN EXHIBITION, OCT. 11, 1930. INTERNATIONAL ART CENTER OF ROERICH MUSEUM



Николай Константинович император,  
 Я получаю Ваше издание "Турчанъ и  
 Кавказа, Очерки историческаго Очерка историческаго  
 Востокъ за три столѣтня.  
 Буду радъ увидѣть въ манускриптахъ  
 написанную въ историческомъ музее. Она  
 будетъ являться истинно историческимъ  
 произведениемъ Ваше издательство  
 является въ великую славу и въ  
 истинно единую.  
 Успехи, что, когда въ истинно въ  
 послѣдствіи Вы найдете зодѣ много  
 интереснаго матеріала для Вашего  
 издательства.  
 Прошу Васъ извинить

LETTER TO PROFESSOR NICHOLAS ROERICH FROM HIS MAJESTY,  
 KING ALEXANDER OF JUGOSLAVIA

I am very happy to be able to express in person to the Committee of the French Association of Friends of Roerich Museum my feelings of profound friendship, and to add a few words relating to the future activity of the French Association.

#### FRENCH ASSOCIATION OF FRIENDS OF ROERICH MUSEUM

In examining the performance of the Committee of the French Association since its beginning, I perceive immediately a most favorable sign. We have started our work in common in the name of the kindly principle of Unity; but the Union can only be established on the basis of an effective sympathy. Now, in observing the results obtained by the French Association, one understands immediately that you have known how to establish a real collaboration always fruitful, and consequently useful.

We have so often recalled our motto: "Art and Science are the pillars of the Evolution of the Future," that at this moment it seems to me unnecessary to reconsider these general ideas. It suffices to affirm the great influence exerted by the currents of exchange between the various countries; these exchanges not only enriching the human spirit, but really ennobling it.

#### NEW ASSOCIATION IN NEW YORK

During the course of the last few months, we have had from all sides of the ocean, numerous occasions to collaborate cordially. A French Association of Friends of Roerich Museum has been formed in New York, with the aid of that eminent representative of the Republic, M. Mongendre, the Consul General. Just before my departure from New York I had the honor of inaugurating this group, and I was touched profoundly to see the glorious French flag unite with the starry banner of the United States in a magnificent play of color.

The greetings brought to us by the Consul General, M. Mongendre, Professor Meillet, of the College of France, and the other distinguished speakers, contributed to create, that evening, an atmosphere of real friendship.

The spontaneous ovation which greeted the strains of the Marseillaise showed, once more, how much the citizens of the United States appreciate the great Nation, its friend and associate.

Not long after, several societies affiliated with the Roerich Museum were formed, notably the Society of Saint Francis of Assisi, the Spinoza Association and the Shakespeare Association.

During the course of my recent stay in London, I was very happy to learn of the inauguration at the Roerich Museum, of a British Group, and also a Hellenic Association, "Origen;" almost simultaneously, a Brazilian Association of Friends of the Roerich Museum was founded at Rio de Janeiro.

#### VISIT OF THE PRESIDENT OF THE REPUBLIC OF COLOMBIA

Recently the Roerich Museum had the honor to receive a visit from the President of the Republic of Colombia. Following the friendly ties which were formed, one can easily foretell in the near future the formation of a Colombian Association.

It is thus that the union of spirits in the Name of Beauty, of Good and of Mutual Comprehension, is formed.

#### FRANCO-AMERICAN COLLABORATION

Returning to the activities of the French Association of the Friends of the Roerich Museum, I should like to tell you how broad seem to me the possibilities of all kinds that open before us, certain of them appearing on first glance, un hoped for.



The American Public enthusiastically hailed the concerts of the Society of Ancient Music, by M. Casadesus, and it is to be expected that the next Representative Exposition of French Modern Art will contribute its part towards reinforcing our friendly ties.

During the course of this year, we have had at the Roerich Museum more than a hundred artistic and scientific displays of all kinds, destined to explain the creative genius of the various countries.

I hope that the French people who visit the United States with the view of lecturing there, will really be able to enrich the American soul, by explaining to them the French doctrines of Art and Literature, and also, by undertaking to make known to the people of the United States the glorious lives of the French heroes, whose feats can give a just idea of French grandeur. I think that competent authorities in France should consider the possibilities of organizing for American visitors, special trips to the regions where the memory of the national heroes is evoked by the scenes of their magnificent deeds.

In New York, we shall be happy, from time to time, to be able to show films of French monuments and historical sites, and episodes illustrating the glories of this Country.

Following through the same idea, we might propose, on behalf of our American Institutions, the organization of lectures and artistic manifestations in France.

#### AUDIENCE WITH THE PRESIDENT OF THE FRENCH REPUBLIC

My actual stay in France was marked by manifestations precious to me—of sympathy, friendship and spiritual rapport.

The audience granted to me on the 13th of June 1930, by the President of the Republic left me with an unforgettable impression.

In eloquent terms, the President expressed his profound knowledge of the rôle in the world played by the activities



of our Institutions, so that I could feel this real vibration of spiritual chords, which is so characteristic of glorious France. When the President said that I had "a French heart," it was an expression of sentiment that unites men and nations, and which prepares Humanity for new possibilities. So, when the President declared that there was nothing to oppose the Union of France and the United States I could appreciate his lofty political thought, which actuates thus towards a fruitful peace.

With broad and friendly strokes the President sketched the situation in Asia, and there again, one felt the precious quality of an action inspired by true culture.

The President charged me to transmit to all our friends his feelings and good-will and respect for our cultural works. I was very much impressed to see how well the President knows and appreciates our Institutions in America and the French Association in Paris.

I was happy to present the President with the American edition of "Himalaya" and the French book published by the "Editions du Vrai et Beau" (with the articles of Madame de Vaux-Phalipau and of Dr. Georges Chklaver).

Upon leaving this significant audience I thought that it is precisely by similar relations, founded on culture, that the best possibilities are created.

Our essential duty is to bring up a new generation, both vigorous and well-informed. It is due to this broad understanding that the Nations are establishing an efficacious co-operation. Truthfully, this was for me a memorable day, for, not only could I appreciate the elevated personality of the President, but also the nobility of the French Nation, with which we are so happy to be able to discuss the principles of true culture.

In reply to my telegram in which I reported to the Trustees of the Roerich Museum the audience which the President of France had just granted me, I received from Mr. Horch, President of the Roerich Museum, the following dispatch: "The President and the Trustees of the Roerich Mu-

seum were greatly delighted with the audience which has been granted you by the President of the French Republic. President Doumergüe has always maintained the ideal of the great French Nation, and its most lofty aspirations. His enlightened attitude in regard to the peaceful and cultural aims of our Institutions will always remain in the hearts of our numerous American friends, who are striving to create a more intimate union between France and America with the aid of Art and Culture."

#### OTHER INTERVIEWS IN FRANCE

Lately, it has been my privilege to meet numerous political and artistic personalities of France.

I am happy to state and to be able to write in our record that the same feelings of reciprocal understanding inspired all these interviews. This will serve, I hope, not only to fortify the present, but, also to forge brilliant possibilities for a vast future.

It will be my great happiness to spread this news among our co-workers and the Members of the Societies of the Friends of the Roerich Museum in all countries of Europe, North and South America and in Asia.

#### THE INVITATION OF THE CITY OF PARIS

Personally, I was profoundly touched by the gesture of the Municipal Council of the City of Paris, who voted to put at my disposal the rooms of the Palais des Beaux Arts with the purpose of installing there an exhibition of my paintings. I have not yet decided on the exact date of this exhibition, because wishing to make it as worthy as possible of the magnificent frame offered it by the "enlightened city," I should like to have, as part of it, some paintings consecrated to those subjects which are particularly dear to me and which are directly related to France. But this will take me some time.

## THE NEW FLAG

Allow me to entrust to you today two flags; one of them, that of our Museum, and the other the banner designed to protect art treasures, regarding which you have already expressed your sympathetic feelings. We are at present receiving letters from all quarters of the globe expressing enthusiastic adherence to this plan.

I am happy to inform you that the representatives of the "Puissances," meeting at Brussels, the 22nd of last May, at the session of the Office of Museums of the Institute of Intellectual Coöperation of the League of Nations, have signed the recommendation of the preliminary plan, as it was presented through the kindness of the Secretariat General of your French Association. This preliminary plan will be examined between the 18th and 22nd of July of this year by the Commission of Intellectual Coöperation of the League of Nations, and we are hopeful that it will shortly be ratified by all the interested governments.

But, whatever the final fate of our projects, we can say that, thanks to our combined efforts, this new seed has been sown and it will bear its fruits in due time.

## THE INSIGNIA OF THE ROERICH MUSEUM

Conforming to the decisions of the Council of Trustees of the Roerich Museum, we have ordered a special badge for the members of our Associations. Let us hope that this badge, this cross of Cultural Work, will bind even closer the members of our Institutions, separated by space, but united in spirit.

## QUESTION OF PERMANENT QUARTERS

Observing the development of the activities of the Committee of the Association of Friends of Roerich Museum, I think that permanent quarters should be assured them. Faithful to the spirit of union which presides over all our efforts,

I thought that we should establish a friendly tie with a French institution pursuing similar aims—the safety and renaissance of Art and of Culture. The League for the Defense of Art, which has united so many eminent persons for the protection of those treasures dear to all of us, would perhaps, be an excellent collaborator, because the League, as much as I know of it, is an institution whose field of action is limited to France, while our activities spread over many countries; so, our two Associations could complement each other and render mutual service.

#### PAINTING FOR THE FRENCH ASSOCIATION

Madame de Vaux-Phalipau, who puts all her heart into service for the Association, has asked me to give one of my paintings for the future quarters of our Association; this will be the beginning of a part of the Roerich Museum in France. It was with pleasure that I consented to this request so flattering to me, and during my next voyage in India, where I shall visit in Naggar our "Institute of the Himalayas," I shall be happy to paint a picture for the quarters of the French Association.

#### GIFT TO THE MUSEUM OF NATURAL HISTORY

I take this occasion to inform you that the Institute of the Himalayas has proposed to Mr. Mangin, Director of the Museum of National History of Paris, a presentation of collections of *flora* of the Himalayan region. Mr. Mangin, with his customary kindness and understanding, has consented to accept this gift. Thus is created a new link in our Franco-American coöperation.

#### EXPEDITION IN JUGOSLAVIA

I should like to mention another manifestation of our collaboration—to let you know the proposal which comes to me

from the Yugoslavian Academy of Arts and Sciences—which has recently elected me Honorary Member—concerning the organization of an artistic Expedition across the historical sites of Yugoslavia. The letter of the President of the Academy also contained a communication relative to the interest that His Majesty, the King of Yugoslavia, bears towards our institutions. I was delighted to hear the gracious comments on my art that King Alexander made on this occasion.

The fact that this invitation was received during my stay in France created in my eyes an even closer tie with the rest of our activities.

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It is with the greatest satisfaction that we view to what extent the program of events of our various societies grouped around the Roerich Museum, are free from all shackles and preconceived limitations. This liberty of movement in the vast domain of cultural activities seems to me to be the gauge of the development and of the future prosperity of our Associations.

Too often things are complicated by reason of various routine habits. But everything becomes easier when there is a kindly and benevolent enthusiasm, directed towards Science and Beauty.

If, because of ignorance, someone criticises us, we can answer him victoriously: "We are sincere. We are attempting to make everyone's life nobler and more beautiful. We destroy nothing, but we construct. We adopt everywhere a positive attitude, and we avoid all negation. Without being amorphous pacifists, we should like to see the "Peace Banner" float like an emblem of a new and magnificent era. I do not think we are abstract idealists. Altogether the contrary, it seems to me that to reflect on the means of beautifying and ennobling life, both individual and collective, is to turn towards the most immediate reality.

This soaring towards the common good, as well as the de-



velopment of the feeling of the Beautiful, will give us the necessary strength and will assure for our Institutions a continual influx of new forces.

France, which seems to me like a precious receptacle of civilization, gives us a glorious example.

Like a Phoenix, rising from its own ashes, always stronger and more beautiful, great and glorious France is always regenerated after each trial which it endures, in the course of its history, evoking from these very trials the impetus towards Progress!

I express my feelings of friendliness and attachment to the French nation, and to all our dear French Friends!

## PROFESSOR ROERICH'S SOJOURN IN EUROPE

By DR. GEORGE CHKLAVER

PROFESSOR NICHOLAS ROERICH's sojourn in Europe, during several months of the year 1930, greatly contributed to the advancement of international understanding and to the development of the activities of the Roerich Institutions throughout this continent.

In succession, the countries of Europe have paid their tribute of admiration to the great Master who, through the medium of his Art, of his writings, and of his personal appeal, is so powerfully promoting the cause of Beauty, Knowledge and Culture.

### I

In France, the message of Nicholas Roerich has touched numerous hearts and has kindled new enthusiasm for true culture. At the same time, Professor Nicholas Roerich's activities in this country have strengthened the links of friendship and coöperation which happily unite France and America, especially in the fields of Art and Science.

Professor Roerich has kept the United States Ambassador in Paris advised of the work done in the name of Franco-American amity, and the Ambassador has notified the Government in Washington of these achievements.

On the 17th of June, His Excellency Monsieur Gaston Doumergue, President of the French Republic, granted an

audience to Professor Roerich; in the course of this interview, significant declarations were exchanged between Professor Roerich and the Head of the French State, cementing the basis for a fruitful coöperation between the Roerich Institutions and the French cultural organizations. In his speech addressed to the Committee of the French Association of Friends of Roerich Museum, at the meeting of June 21st, Professor Roerich spoke highly of His Excellency Monsieur Doumergue, the wise statesman who presides over the destinies of the great French Nation.

The members of the French Cabinet have also shown full comprehension of the importance of the Roerich Institutions' activities and they have all manifested their good will in the spheres of their respective departments.

Following an interview with Professor Roerich, His Excellency Monsieur Pierre Marraud, Minister of Public Education, has issued a letter addressed to all French Educational authorities, instructing them to procure every facility for Professor Roerich's work and to render him all possible services.

His Excellency Monsieur François Piétri, Minister of Colonies, was also greatly interested in the activities of the Roerich Institutions and after his interview with Professor Roerich, instructed the French colonial authorities to give Professor Roerich every possible help and assistance. In this connection, it is also a pleasant duty to recall the courtesy shown by the High Officials of the French Ministry of Foreign Affairs, His Excellency Monsieur Philippe Berthelot, Ambassador of France; Secretary General of the Ministry, Monsieur de Laboulaye, Assistant-Director of the Department of European Affairs Monsieur Sicard, Comte Fleury, Monsieur Padovani, and others who have all done their utmost to facilitate Professor Roerich's travels and achievements. His Excellency Monsieur de Fleuriau, Ambassador of France to the Court of St. James, issued a letter requesting

the French frontier authorities to treat Professor Roerich and his party with especial deference.

His Excellency Monsieur Raymond Poincaré, former President of the Republic, as well as the under-Secretary of State for Fine-Arts (Monsieur Eugène Lautier), the under-Secretary of State for National Economy (Monsieur François-Poncet), deserve also our heartfelt thanks for the precious support which they have given to our activities during Professor Roerich's sojourn in France.

The City of Paris has followed the example of the National Government in honoring Professor Roerich. The Municipal Council of Paris placed at the disposal of the Roerich Museum the Palace of Fine-Arts for an exhibition of Professor Roerich's paintings to be held there in 1931.

A luncheon was organized in honor of Professor Roerich and his party by the Marquis d'Andigné, President of the Municipal Council of Paris. At this luncheon, the Marquis d'Andigné, speaking in the name of the City of Paris, greeted Professor Roerich as a great leader of Culture.

Monsieur Louis Marin and Monsieur Georges Bonnefous, both of whom are members of the Chamber of Deputies and former Cabinet Ministers, have deemed it an honor to assist Professor Roerich in his constructive activities in France. Monsieur Henri Verne, Director General of the National Museums, greeted Professor Roerich most cordially in the precincts of the ancient Louvre, and was happy to show him the latest improvements of this great Emporium of Art.

Professor Roerich has been elected an Honorary Member of a number of French artistic and cultural organizations, such as the "Ligue de la Défense de l'Art," the "Fédération Française des Artistes," "les Amis de Moret," etc. . . .

The French Association of Friends of Roerich Museum in Paris has been happy and proud to second Professor Roerich in his noble efforts to unite the Nations in the name of Culture.

## II

The Roerich Pact has made new progress. Hundreds of letters emanating from eminent personalities in all walks of life have brought a fresh tribute of sympathy and admiration for this great idea aiming at the protection of the Art treasures of humanity. On the occasion of his two trips to Geneva, in September, during the Session of the Assembly of the League of Nations, the Secretary General of the French Association of Friends of Roerich Museum in Paris was happy to gather numerous proofs of the sympathetic response with which the "*Banner of Peace*" proposed by Professor Roerich, has met in international circles.

The Roerich Pact has been approved unanimously by the Governing Body of the International Museums' Office of the League of Nations.

Moreover, in order to give greater weight to that resolution, the Members of the Advisory Committee of Experts have been requested to add their signatures to those of the Members of the Governing Body.

The unanimous resolution of the International Museums' Office has been reported to the Sub-Committee on Letters and Arts of the International Committee on Intellectual Co-operation (Seventh Session, Geneva, July 1930).

The report on the Seventh Session of the Sub-Committee on Letters and Arts (with the favorable opinion of the Chairman and the majority and with the reserves formulated by M. de Madariaga, sole representative of the divergent views) was presented to the Twelfth plenary Session of the International Committee on Intellectual Coöperation (Meeting of July 29th, 1930, Geneva).

The reports on the work of the International Museums' Office and of the Sub-Committee were recorded in the minutes of the Plenary Session, which formally took cognizance of them; the reports did not give rise to any observations or reserves.



No objection was voiced by the Plenary Session as regards the resolutions passed by the subordinate Bodies.

Finally the report of the Plenary Session containing in its annexes the full text of the reports of the above-mentioned Bodies has been distributed to the Council of the League of Nations and to all the Members of the League.

### III

A new proposal for the development of the International Law rules protecting scientific research has been put forward by His Excellency Baron Michel de Taube.

In a letter addressed to Dr. George Chklaver, Secretary General of the French Association of Friends of Roerich Museum (August 29th, 1930), Baron de Taube formulated his proposal in definite and precise terms:

"In my capacity as Honorary Adviser of the Roerich Museum, and also in the quality of an International lawyer whose name is not quite unknown in the scientific world, I believe myself entitled, Mr. Secretary General, to submit to you the following question:

"'Is there not a means of appealing to that intellectual coöperation of the cultured world about which people talk so much in our days, and is it not time to take up in the sphere of international activities—maybe under the auspices of the League of Nations—the problem of an efficient protection to be established and extended, by way of treaties, to all workers in the fields of Science and Art, shielding them against eventual acts of arbitrary power and abuses of authority on the part of any Government insufficiently conscious of the duties incumbent on the Members of the cultural community of civilized Nations?'"

This most interesting and timely proposal will be supported by the French Association of Friends of Roerich Museum in Paris, and every effort will be made to embody Baron de Taube's noble idea in an international Pact.

#### IV

His Excellency Baron Michel de Taube has founded an Institute of Oriental Studies of which Professor Nicholas Roerich has been elected Honorary President.

This Institution which, we feel certain, is called upon to become a most vital center of Science, will have its permanent headquarters under the shelter of the French Association of Friends of Roerich Museum in Paris.

#### V

Mme. Maria Germanova, the great Russian Artist, has put forward the idea of a new organization—the Woman's Unity of Roerich Society. In a letter of September 12th, 1930, addressed to Professor Roerich, Mme. Germanova wrote under the motto "Sursum Corda":

"The heart of a mother, the heart of a wife is a great treasure. It is the flame and the center of the family. She who taught the children to pray, will understand and pardon everything. Is it not the companion, the woman, who is the inspirer of all great deeds?

"More and more often, more and more clearly, people become conscious of the fact that the Era of the Woman is now forthcoming. How many feminine hearts shine like lamps, sometimes in loneliness, in secrecy, sometimes surrounded by darkness. But they are all kindled by the same flame of Light, Beauty, Maternity and Femininity.

"Why not unite for the sake of that flame? When we shall know that we are not isolated, then the flame of our hearts will rise joyously and without any strain."

To this letter, Professor Roerich replied on September 14th, 1930:

"We know that the Beautiful must pervade the whole of life. We know that the predestined evolution is based on the key-stones of Beauty and Knowledge. But is it not the Woman, who in this work is our most faithful ally, and is it

not she who will help this principle to penetrate into the depths of human consciousness?

"A beautiful Legend tells us of the Era of the Mother of the World. Under various forms, human wisdom is always creating the same heroine of Beauty, Sacrifice and Power. The Woman must now ascend a new summit, showing the eternal paths to those surrounding her."

## VI

Numerous articles have been published on Professor Roerich and the Roerich Institutions, in the European Press. We will mention here especially those published in *Comœdia*, *Paris-Presse*, *London Illustrated News*, *Berner Tagblatt*, *Züricher Zeitung*, etc. . . .

An article with photographs will be published in the "*Illustration*" (Paris).

## VII

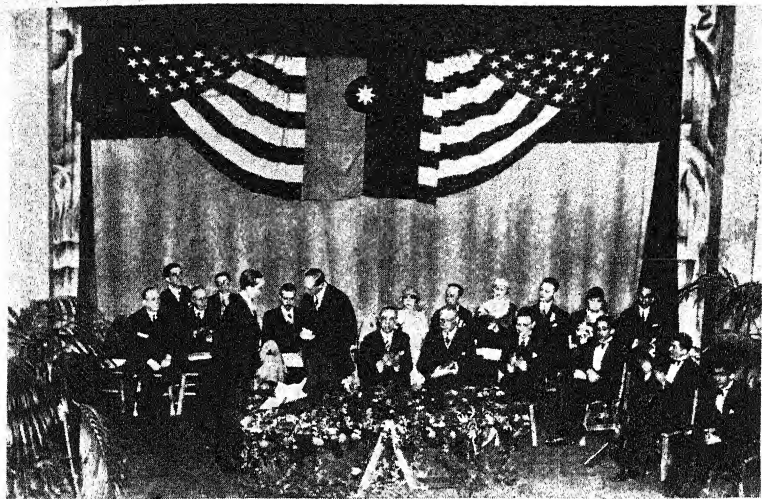
The new premises of the French Association of Friends of the Roerich Museum in Paris have been installed in the ancient mansion of the Marquis de Lauryncie, 12 rue de Poitiers, Paris VII°. The French Association has to thank Professor Roerich and the Roerich Museum for their generous support which allowed the Association to extend its activities.

A Russian Section, formed of eminent personalities, has been founded in Paris and will closely coöperate with the French Association.

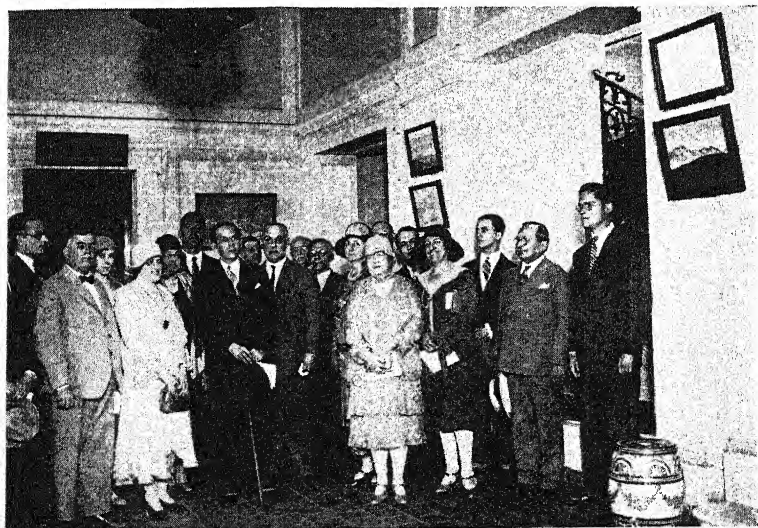
## VIII

During Professor Roerich's stay in Paris, he has had several interviews with high dignitaries of the Churches.

Monseigneur Baudrillard, Archbishop of Laodicea, Member of the French Academy, President of the Catholic Institute in Paris; Monseigneur Chaptal, Coadjutor of the Cardinal Archbishop of Paris; Metropolitan Eulogius, Head of the Russian Orthodox Church in Western Europe; Bishops



RECEPTION TO PRESIDENT ENRIQUE OLAYA HERRERA OF COLOMBIA,  
ROERICH MUSEUM, MAY 31, 1930



OPENING OF THE ROERICH LOAN EXHIBITION, MAY 8, 1930, AMERICAN  
EMBASSY, RIO DE JANEIRO



CHESTER AND MAUD DALE HALL, ROERICH MUSEUM



OPENING OF THE ROERICH LOAN EXHIBITION, JUNE 12, 1930, MUSEO NACIONAL DE BELLAS ARTES, BUENOS AIRES



Sergius of Prague and Vladimir of Nice, have expressed their admiration for Professor Roerich's Art and for his work on behalf of the spiritual advancement of men.

Albums of religious paintings by Professor Roerich have been presented to His Holiness Pope Pius XIth, to His Excellency, Eugene, Cardinal Pacelli, Secretary of State to the Vatican City, and to His Excellency Monsignor Maglione, Archbishop of Cesarea, Apostolic Nuncio in Paris. In response, Professor Roerich has been honored by a message from Cardinal Pacelli, conveying His Holiness' Apostolic Blessing, and stating that the Pope implored in his prayers "an abundance of divine favors" for Professor Roerich.

## IX

Professor Roerich was invited to participate in the "International Conference for the Study of Scientific methods applied to the examination and conservation of works of Art, organized by the International Museums' Office of the League of Nations."

The Conference sat in Rome from October 13th to October 17th, 1930.

Professor Roerich, who, at this time, was already on his way to India, addressed to the Conference a letter (published in the "*Messenger Français du Roerich Museum*" for 1930), in which he warned the experts of the League of Nations about the dangers incurred by works of Art in consequence of frequent transportations. Professor Roerich outlined also the principles of a fruitful coöperation between the Museums of all Nations. The Master's suggestions were studied with keen interest by the Members of the Conference among whom were some of the most eminent art specialists of Europe.

In conformity with Professor Roerich's views, the Conference voted a resolution "pointing out the dangers of frequently transferring works of Art without any scientific aims."

Nor have Professor Roerich's activities been confined to France. In a series of interviews with diplomatic representatives of various countries, namely with the Ministers plenipotentiary of Bulgaria, Greece, Lithuania, Sweden, Czechoslovakia, Jugoslavia, etc., the links of friendship with these Nations have been strengthened.

New branches of the Roerich Society have been organized under the auspices and the direction of the European Center of the Society in Paris.

The Bulgarian Branch has been established in Sofia, under the Presidency of Professor Blagoi Mavroff.

The Latvian Branch has been established at Riga under the presidency of Dr. Felix Lukin.

The Lithuanian Branch has been established in Kaunas, under the presidency of Professor Léon Karsavin.

The German Branch has also started its activities under the presidency of Herr Richard O. Koppin.

The British Federation of Arts has decided to become a "correspondent" of our Institutions in Great Britain.

The Kondakoff Institute of Archæology in Prague, which has already rendered such distinguished services to scientific research, has elected Professor Roerich as its Honorary Protector.

Copies of works of Professor Roerich ("Himalaya" and "Altai-Himalaya") and also Insignia of the Roerich Museum have been presented to a number of Sovereigns and Heads of State in Europe and Asia. In this connection, we would like to mention the most gracious autographed letter written to Professor Roerich by His Majesty King Alexander of Jugoslavia, inviting Professor Roerich to visit this country.

Thanks and appreciative messages have been received from many Monarchs, Presidents, outstanding Statesmen and Leaders of Culture.

*Paris, Oct. 17, 1930.*

## ROERICH BANNER OF PEACE

BY FRANCES R. GRANT

**I**N A year replete with interesting development and the expanse of its efforts for international understanding in all fields of culture, the swift and immediate recognition of the Roerich Banner of Peace and Roerich Peace Pact has afforded one of the greatest gratifications to the Trustees of the Roerich Museum.

The Roerich Peace Pact and Banner of Peace, as outlined in the "Message of 1929," were created by Nicholas Roerich as a means of protecting the world's treasures of culture in war and peace; and of creating a symbol around which the cultural forces of all the world could gather in constant vigilance for the protection of Man's genius in all times.

This plan, brought to definite action with Nicholas Roerich's return from his momentous five-year expedition in Central Asia, may be said to have been interwoven in the philosophy of his entire artistic life. Those who have read his writings—from the earliest years of his artistic aspirations—know this concern which has always been his for the world's treasures of culture, and his appeal for their protection. As artist, scientist, archæologist to whom the Stone Age and other succeeding epochs have yielded their treasures, he sensed that in cultural creation alone, all ages confide their immortality. His call for veneration to culture, for its preservation and recognition, sounds out through the entire forty years of his artistic labors. As revealed in the superb passages of his "Altai-Himalaya," "Heart of Asia" and "Shamb-

hala," the works thus far published on his Expedition, these years again confirmed for him this imperative need of mankind. Thus it is not surprising that one of his first acts on returning to America from this absence, was the formulation and proposal of this plan. In a message by him, printed in the *New York Times* on March 16th, 1930, he says of the Banner of Peace:

"Humanity is striving in divers ways for peace, and every one, in his own heart, realizes that this constructive work is a true prophecy of a new era. In view of this it might seem incongruous to hear discussions on the comparative desirability of various bullets or on whether one type of ship is closer to the conception of world unity than the cannons of two battleships. Let us, however, consider these discussions as preliminary steps toward the same great peace that will tame the belligerent instincts of humanity by the resplendent and joyous creations of the spirit.

"The fact remains, however, that the shells of even one of these cannons can destroy the greatest treasures of art and sciences as successfully as a whole fleet. We deplore the loss of the library of Louvain and the unreplaceable loveliness of the Cathedral of Rheims; we remember the beautiful treasures of private collections which perished during the world's misunderstandings. We do not, however, wish to inscribe above them words of enmity; let us simply say, "Destroyed by human errors, and re-created by human hope." Nevertheless, errors in this or any other form may be repeated, and other precious milestones of human achievement can be destroyed.

"Against such errors of ignorance we should take immediate measures; even though these may be only preliminary measures of safeguarding, some very successful steps can be made. No one can deny that the flag of the Red Cross proved to be of immeasurable value and reminded the world of humanitarianism and compassion.

"For this reason, a plan for an international peace pact which would protect all treasures of art and science through

an international flag has been outlined by the Roerich Museum for presentation through America to all foreign governments. The purpose of the project, which has been submitted to the State Department and the Committee on Foreign Relations, is to prevent the repetition of the atrocities of the last war on cathedrals, museums, libraries and other lasting memorials of creation of the past.

"It is the plan of the project to create a flag which will be respected as international and neutral territory, this to be raised above museums, cathedrals, libraries, universities and any other cultural centres. The plan, projected by the Roerich Museum, was drawn up according to the codes of international law by Dr. George Chklaver, doctor of international laws and of political and economical sciences, Paris University; lecturer in the Institute of International High Studies, in consultation with Professor Albert Geouffre de la Pradelle; member of the Hague Peace Court, vice president of the Institute of International Law of Paris, and member of the faculty of law, the Sorbonne. Both are honorary advisers of the Roerich Museum.

"As set forth in Article I of the pact, 'educational, artistic and scientific institutions, artistic and scientific missions, the personnel, the property and collections of such institutions and missions shall be deemed neutral and, as such, shall be protected and respected by belligerents.

"'Protection and respect shall be due to the aforesaid institutions and missions in all places subject to the sovereignty of the high contracting parties, without any discrimination as to the State allegiance of any particular institution or mission.'"

"When the idea of an international cultural flag was first propounded, we were not surprised to find that it met with unanimous interest and enthusiasm. Experienced statesmen wondered why it had not been thought of before. When we asked our honorary advisers, Dr. George Chklaver and Professor Albert Geouffre de la Pradelle, to frame this idea into



an international formula, we received not only a splendidly formulated project of international agreement, but also many answers full of pan-human sympathy.

"This international flag for the protection of beauty and science would not in any way demean any interests or lead to misunderstandings. On the contrary, it elevates the universal understanding of evolutionary discoveries, as though new human values had been created and we were moving on to a path of progress and peace. And this understanding of a creative striving toward peace becomes more real. Above all else, this guardian of peace reminds one of the necessity for impressing cultural treasures in the world annals. This is not difficult and in many countries it is already accomplished, although there are gaps and each enrichment in the universal consciousness must be greeted. As the Red Cross flag needs no explanation to even the most uncultured mind, so does this new flag, guardian of cultural treasures, speak for itself. It is simple enough to explain, even to a barbarian, the importance of safeguarding art and science.

"We often repeat that the cornerstone of the future civilization rests upon beauty and knowledge. Now we must act upon this thought, and act quickly. The League of Nations, which has progressed toward international harmony, will not be opposed to this flag, for it expresses their aims of a world unity.

"That the idea was originally conceived in the United States is not an accident. By its geographical position the United States is least personally affected by such measures of protection. Hence, this proposition comes from a country whose own art treasures are in no particular danger, illustrating the better that this flag is a symbol of peace, not of one country, but of civilization as a whole.

"The flag designed for this project has three spheres within a circle on a white ground, symbol of eternity and unity. Although I do not know when this banner may wave above all the world's cultural institutions, the seed is already sown.

Already it has attracted many great minds and travels from heart to heart, spreading once again peace and good-will among men.

"Really it is imperative to take immediate measures to preserve the noble heritage of our past for a glorious posterity. This can only come if all countries pledge themselves to protect the creations of culture, which, after all, belong to no one nation but to the world. In this way we may create the next vital step for a universal culture and peace."

DRAFT, PRESENTED BY THE ROERICH MUSEUM OF NEW YORK

The Articles of the Roerich Peace Pact, as formulated, are as follows:

Prepared at the request of the Roerich Museum of New York, by Dr. George Chklaver, Doctor of Law of the Paris University, Honorary Adviser of the Roerich Museum, New York.

INTERNATIONAL PACT FOR THE PROTECTION OF ARTISTIC AND  
SCIENTIFIC INSTITUTIONS, HISTORIC MONUMENTS,  
MISSIONS AND COLLECTIONS

Between the High Contracting Parties: The President of the United States of America; The President of the German Republic; His Majesty, the King of Great Britain, Ireland and of the British Dominions beyond the seas, Emperor of India; The President of the French Republic; His Majesty, the King of Italy; His Majesty, the Emperor of Japan, Etc., Etc., Etc.

Whereas their high offices impart on them the sacred obligation to promote the moral welfare of their respective Nations and the advancement of Arts and Sciences in the common interest of Humanity,

Whereas the Institutions dedicated to the education of youth, to Arts and Sciences, constitute a common treasure of all the Nations of the World,

Recalling the ideas sponsored by a wise and generous foresight which have guided the High Contracting Parties in framing the Geneva Convention of August 22nd, 1864, for the amelioration of the condition of the wounded,

The General Act of the Conference of Berlin of February 26th, 1885, which provides for a special protection to be accorded to Scientific Expeditions,

The Final Acts of the Hague Conference of July 29th, 1899, and of October 18th, 1907, and especially Article 27 of the Annex of the IVth Convention of the Second Conference relative to the safety of buildings consecrated to Religion, to Arts, to Sciences and to charity as well as to historic Monuments, in case of siege and bombardment,

Article II of the Convention of St. Germain-en-Laye of September 10th, 1919, confirming the above mentioned provisions of the General Act of Berlin of 1885, concerning the special solicitude to be granted by the High Contracting Parties to Scientific Missions, to their equipment and to their Collections,

The Pact for the renunciation of War as an instrument of national policy signed at Paris on the 28th of August, 1928,

Have resolved to conclude a solemn Pact with the aim of perfecting our protection enjoyed in all civilized countries by Institutions and Missions dedicated to Arts and Sciences, as well as by artistic and scientific Collections, and historic Monuments.

And have nominated for this purpose their respective Plenipotentiaries, to wit: ..... who, after having respectively presented their full powers in due and proper form, have agreed as follows:

### *Article I*

The historic Monuments, educational, artistic and scientific Institutions, artistic and scientific Missions, the personnel, the property and collections of such Institutions and Missions

above mentioned shall be deemed neutral and, as such, shall be protected and respected by belligerents.

Protection and respect shall be due to the aforesaid Institutions and Missions in the entire expanse of territories subject to the sovereignty of the High Contracting Parties, without any discrimination as to the State allegiance of any particular Institution or Mission.

## *Article II*

Each of the High Contracting Parties may furnish to the Registrar of the Permanent Court of International Justice at the Hague, to the International Institute of Intellectual Coöperation at Paris or to the Educational Department of the Pan-American Union of the City of Washington, as it may choose, a list of Monuments, Institutions, Collections and Missions, either public or private, which it desires to place under the special protection provided for by the present Pact.

The Monuments, Institutions, Collections and Missions thus registered may display a distinctive flag (red circle with a triple red sphere in the circle on a white background) which will entitle them to the special protection and respect on the part of the belligerents, of Governments and Peoples of all the High Contracting Parties.

The aforesaid Monuments, Institutions, Collections and Missions shall cease to enjoy the privileges of neutrality in case they are made use of for military purposes.

## *Article III*

In case of any act alleged to be in contradiction to the protection and respect due to artistic and scientific Institutions, Monuments, Collections and Missions, as stipulated in the present Pact, the complaining Institutions or Missions shall have the right to appeal, through the intermediary of its

Government, to the International Institution with which it has been registered. The International Institution concerned shall then bring the complaint to the cognizance of all the High Contracting Parties who may decide to constitute an International Committee of Inquiry on the case. The findings of such an International Committee of Inquiry may be rendered public. The details regarding the constitution and functioning of the above mentioned Committee of Inquiry shall be regulated by a special agreement.

#### *Article IV*

The High Contracting Parties declare that it is their intention to provide by appropriated measures of internal legislation the enforcement of the protection enjoyed in their respective territories by artistic and scientific Institutions, Monuments, Collections and Missions, either National or Foreign.

The present Pact shall be ratified by the High Contracting Parties in accordance with their respective constitutional methods.

The instruments of ratification shall be deposited with the State Department of the United States of America.

The present Pact shall go into forces as soon as it has been ratified by the majority of the original signatories thereof.

The Powers who are not signatories to the present Pact shall have the right to join it, by means of a notification addressed to the Government of the United States of America.

In witness whereof the respective Plenipotentiaries have signed the present Pact and affixed their seals.

Done in duplicate (one copy in the English language and the other in the French language), both of which to be regarded as being equally authentic, in the city of Washington, on the ..... day of ..... of the year .....

Signature .....



Convinced of the inestimable mission which the plan synthesizes, not only in the preservation of the world's culture, but as a declaration of the permanency of spiritual values as the force around which all evolved humanity could gather in its efforts for peace, the Trustees of the Roerich Museum acquainted the various forces of culture throughout the world of this plan, as formulated by Nicholas Roerich.

The response as demonstrated in the year 1930, has exceeded even these confident anticipations. From seventy countries have come expressions of support, a support which is gratifying because of the measure and wide extension of its reach. Thus, not only have officials and diplomats expressed their endorsement and enthusiasm of it, but the same cordial understanding of its significance has come from numerous artistic, scientific and academic institutions, from artists, writers, teachers, and from lovers and patrons of art.

Another aspect of deep gratification has been the fact that women throughout the world have been among the leaders in upholding this measure for world peace.

In the course of the year the Pact has been endorsed by such government officials as the Minister of Industry, Commerce and Labor of China, the Judicial Yuan of the National Government of China, the Minister of Internal Affairs of New Zealand, the President of the Republic of Panama, the Prime Minister of Japan, His Imperial Majesty the Shah of Persia, the Prime Minister of Newfoundland, the Ministry of Foreign Affairs of Poland, Ministry of Education of Turkey, Director of Archives and Libraries of Indo-China, the President of San Salvador, Ministry of Foreign Relations of Guatemala, the President of Guatemala.

Among the hundreds of museums, scientific, artistic and cultural institutions abroad, to express and endorse their warm sympathy to the Roerich Banner of Peace are: the Natal Museum, South Africa; the Bergens Museum, Norway; Dominion Museum and the Auckland Institute and Museum, New Zealand; the Australian Museum at Sydney; Leeds City

Museum, England; Museum of Sao Paolo, Brazil; Museum Narodowe, Poland; Royal Hungarian Museum in Budapest; Indian Museum in Calcutta; Royal Academy of Fine Arts and Historic Sciences of Toledo, Spain; National Museum in Havana, Cuba; National Museum of Ukrania; Thorvaldsens Museum and Dansk Folkemuseum in Copenhagen, Denmark; Smäländs Museum, Sweden; Museum of Art and History, Geneva, Switzerland; Royal Museums of Art and History in Brussels, Belgium; Egyptian Institute in Cairo; Museum of Painting, Sculpture, Ceramics and Decorative Arts of Rouen, France; and the National Galleries, Oslo, Sweden.

Great Yarmouth Archaeological Society, England; Natural History Society of Northumberland, Durham, and Newcastle-Upon-Tyne, Hancock Museum, England; Peking Union Medical College, China; Academy of Sciences, Agriculture, Fine Arts and Letters, Aix, France; Royal Academy of History, Madrid, Spain; Andhra Historical Research Society, Rajahmundry, S. India; Archaeological Society of Plovdiv, Bulgaria; Hungarian Pedagogical Society in Budapest; Institut Océanographique, Monaco; National Institute of Geneva, Switzerland; The Antiquarian and Numismatic Society of Montreal, Canada; Society of Fine Arts, Basel, Switzerland; Artistic Society of Manes, Prague.

In the United States the following museums, art galleries and artistic institutions have enthusiastically endorsed the Roerich Pact and Banner: Smithsonian Institute in Washington, D. C.; Museum of the City of New York; Brooklyn Institute of Arts and Sciences, New York; Los Angeles Museum of History, Science and Art, California; Detroit Institute of Arts, Michigan; Paterson Museum, New Jersey; Crawley Museum of Art and Archaeology, Asheville, North Carolina; Museum of Science and Industry, Chicago, Illinois; Museum of Fine Arts, Boston, Massachusetts.

The Grand Central Art Galleries, New York; Art Center, New York; Phillips Memorial Gallery, Washington, D. C.;

Columbus Gallery of Fine Arts, Columbus, Ohio; Brooks Memorial Art Gallery, Memphis, Tennessee, and the San Antonio Art League, California.

American Museum of Natural History, New York; School of American Research, Santa Fe, New Mexico; Hampton Normal and Agricultural Institute, Virginia; Mississippi Agricultural and Mechanical College and Mississippi Art Association, Mississippi; American Association of Museums; Municipal Art Commission, Los Angeles, California; Gulf Coast Art Association, Mississippi; The Art Alliance, Philadelphia, Pennsylvania; and the Manchester Institute of Arts and Sciences, New Hampshire; Cleveland School of Art, Ohio; Cranbrook Foundation, Michigan.

American Institute of Architects, Washington, D. C.; Northern California Chapter of American Institute of Architects, San Francisco; and numerous well-known architects in the country.

Among the well-known writers and prominent lecturers in the United States the following have been most enthusiastic: The Artists' Guild of the Authors' League of America; Louis K. Anspacher, Emily Newell Blair, Gordon Bottomley, Claude Bragdon, Witter Bynner, Edward C. Carpenter, Padraic Colum, Benjamin De Casseres, Mary Carolyn Davies, Theodore Dreiser, Charles Fleischer, Charlotte P. Gilman, Wallace Irwin, Vachel Lindsay, E. R. Peyser, Mr. and Mrs. Alfred Pinneo, Channing Pollock, Upton Sinclair, Ida M. Tarbell and Dudley Crafts Watson.

Other noted individuals who have expressed their appreciation and adherence to the Roerich Banner of Peace are: Mlle. Eva Gauthier, William Sergeant Kendall, Emil J. Bisttram, Princess Pierre Troubetskoy, Lorado Taft, Dr. Frank Jewett Mather, Jr., Director of Princeton University; Mary Siegrist, Mme. Olga Samaroff Stokowski, Nathan Haskell Dole, Dr. Herbert Adams Gibbons, Dr. E. L. Stephens, President, Southwestern Louisiana Institute; Mrs. A. Bennett Cooke, President, The Ebell of Los Angeles; J. G. Phelps Stokes, Leon

Dabo, Shelby M. Harrison, Russell Sage Foundation, New York; Dr. David Starr Jordan, Sir Jagadis C. Bose, Princess C. Sviatopolk Czertwertinsky; Baron Michel de Taube.

Other foreign institutions endorsing the Banner of Peace are: Dr. M. Abramic, Director, Archaeological Museum, Split-Spalato, Jugoslavia; Dr. Otto Fischer, Oeffentliche Kunstsammlung, Basel, Switzerland; Sr. Antonio Gallego y Burin, Catedratico, Granada, Spain; Edward Bohane, Director, Royal Dublin Society, Ball's Bridge, Dublin, Ireland; Prof. Drevermann, Senckenbergische Naturforschende Gesellschaft, Frankfurt-am-Main, Germany; H. E. von Harnack, General Director, Kaiser Wilhelm Society for the Promotion of Knowledge, Berlin, Germany; Dr. Werner Noack, Director, Augustinermuseum, Freiburg im Breisgau, Germany; Dr. Wilhelm Kohler, Director, Staatliche Kunstsammlungen, Weimar, Germany; Herr Erwin Pixis, Verband Deutscher Kunstvereine, Munich, Germany; Dr. G. Pauli, Director der Kunsthalle, Hamburg, Germany; Prof. D. Rosinfit, Schlesische Gesellschaft für Vaterländische Kultur, Breslau, Germany; Dr. E. Feldmann, Director, Pädagogisches Institut, Mainz, Germany; Dr. Lehmann, Der Magistrat, Altona (Elbe), Germany; H. E. Stoyan Omarchevsky, Minister of Education, Bulgaria.

The press throughout the world has been no less enthusiastic with the wide aspects of this measure; and among the excellent editorials upon it may be mentioned those appearing in the *New York Times* on March 16th and August 18th, the *Minneapolis Journal* of April 27th, the *Chicago Post* of August 14th, the *Philadelphia Inquirer* of August 30th. Articles and favorable comments have also appeared in various magazines, such as *Time Magazine*, *Art and Understanding*, *The Foreword*, New York, *La Pluma*, Montevideo, Uruguay, *World Unity Magazine*, *Christian Science Monitor*, *Western Architect*, and the *New Jersey Clubwoman*. Articles in foreign languages have appeared in *Moscow*, a Russian magazine, a publication of the Yugoslavian Academy of Art and

Science, *El Relator* in Colombia, and *El Nacional* in Uruguay.

H. Spencer Lewis, Director of the Egyptian Museum of the AMORC in San Jose, California, has raised the Banner of Peace over this museum, as an indication of its approval and good-will towards the idea.

The equally enthusiastic reception of the measure abroad has also been recorded for the pages of the *Message of 1930* by Dr. George Chklaver in the article on "Professor Roerich's Sojourn in Europe," quoted elsewhere in this issue.

As the year closes, plans are under way for an international congress to be held in Bruges, under the chairmanship of M. Camille Tulpinck, Member of the Royal Academy of Archaeology of Belgium, which will invite officials and individuals to come together in the diffusing of this measure. Plans are also under way among the Women's Clubs of America as well as various cultural organizations to unite in spreading knowledge of the Banner of Peace and bringing it into adoption.

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Through the centuries humanity has grouped itself around many standards; some have demonstrated themselves as transitory, others as more permanent. In choosing for the first time a standard symbolic of Man's spiritual expression as revealed in his artistic and scientific attainments, a new cultural covenant of mankind is proclaimed.

In these dark years when the forces of disintegration are rife, when discord sounds so stridently, may this call of integration and of world unity, pronounced by Nicholas Roerich, peal out above all measures. This invocation to harmony synthesized by a great spirit should prove a welding force among nations, thus creating a New Humanity which guards and strains to fulfill the divine Charge of Brotherhood Among Men.



## MASTER INSTITUTE OF ROERICH MUSEUM

BY SINA LICHTMANN

**W**ITH THE year 1930 the Master Institute of Roerich Museum rounds out the first decade of its activity, and looks forward to the celebration of its Tenth Anniversary on November 17th, 1931.

Before approaching this new threshold of aspiration, the Master Institute of Roerich Museum, takes occasion to glance back at the progression of its artistic life, since the opening of its doors, as a creation of Nicholas Roerich, in the simple and beautiful studio in West 54th Street. This year—its first complete year in the new home of the Roerich Museum—one sees a new fruition of the ideals laid down by its Founder.

Throughout his entire artistic activity of forty years Professor Roerich has sounded a summons to the unity of arts and their apotheosis as a force for human evolution. The foundation of the Master Institute of United Arts reflected the synthesis of his experience, and its motto taken by the Master Institute from his Essay: "Paths of Blessings" is a call to human comprehension and the joy of creation:

"Art will unify all humanity. Art is one—indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The gates of the "sacred source" must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness, and

how many young hearts are searching for something real and beautiful! So give it to them. Bring art to the people—where it belongs. We should have not only museums, theaters, universities, public libraries, railway stations and hospitals, but even prisons decorated and beautified. Then we shall have no more prisons.”

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In contemplating the results of the year, 1930, one of the most successful seasons since its inception—the Trustees of the Master Institute are especially gratified that the principles and foundations laid down by Nicholas Roerich are being fulfilled and guarded.

For its rededication in its new home, the Master Institute had the great privilege of having Professor Roerich again with us, again lending his inspiration to Trustees, Faculty, Pupils, towards ever nobler achievements in the service to Beauty.

In addition to his own presence for a part of 1930, Professor Roerich's superb Word—his paintings—provides, as always, its continuous and inexhaustible help to students. And the constant recourse of the pupils in all fields of art, to the upliftment afforded by the paintings of Nicholas Roerich, in the permanent collections of the Roerich Museum, is truly gratifying.

The results of the weekly pilgrimages of students to the halls of the Museum, where they studied Professor Roerich's paintings under the guidance of Howard Giles, Dean of the Art Department, are evidenced in the blossoming of many creative gifts among the students. This was equally apparent in all departments—as seen in the works of several young musicians in the classes of musical composition; and poetry, written in dedication to the paintings and the message irradiating from them.

That true Reality propounded by Professor Roerich when he affirms that “All Arts are One” continues to infuse its

vitality into the life of the institution. This may be seen by the vivid interest of the students of all classes in the works of their fellow artists and the companion arts, in their frequent gatherings for discussion; and in this aspect the trustees and faculty have given deep encouragement to the students to comprehend the larger spiritual values of Beauty. Another point of gratification has been the students' appreciation of the atmosphere of beauty in the Master Institute, and the decorations of the studios with the examples of the great works of other creators. The constant use of the library, with its inviting atmosphere, has made it a happy center for research and reference work.

A considerable number of student concerts and lecture courses for students, as well as other interesting programs, indicated the expansion in the many departments of the Master Institute.

One of the outstanding events of the Master Institute during the year was the series of talks given to the students of Mr. Giles' and Mr. Bisttram's classes by Professor Nicholas Roerich, which were received with great enthusiasm and appreciation by the members of the faculty as well as by the student body.

#### SCHOLARSHIPS AWARDED

As in previous years, through the generosity of several of its friends, the Master Institute was enabled to present the following scholarships in the respective departments:

Scholarships in the Department for the Blind. By Mr. and Mrs. Lionel Sutro.

Scholarship in the Etching Department. By Mr. Jacob Bleibtreu.

Scholarship in the name of Deems Taylor. By Mr. Alfred Stamm.

Scholarships in the Violin Department. By Mr. Manney Strauss and Mr. David Ansbacher.

Scholarship to a South American Student. By an Anonymous Donor.

Donations of Scholarships were also made by the Master Institute, bringing the total number of scholarships awarded this season to 34.

Other than those scholarships mentioned above, scholarships were given in the name of Nicholas Roerich, George Washington, Abraham Lincoln, Walt Whitman, Rabindranath Tagore, Louis L. Horch, Maurice M. Lichtmann, Steinway & Sons, Mrs. Frederick Steinway, Percy Such and William C. Carl.

These were awarded in Piano, Violin, 'Cello, Voice, Harmony, Music Appreciation, Composition, Counterpoint, Orchestration, Pedagogy, Dancing, Dramatic Expression, Painting, Etching, Sculpture, to the following students: Mischa Ashenbaum, Elsa Cabrera, Selma Cashman, Malcolm Coney, Elizabeth Cook, Viola Essen, Louis Fox, Percy Freeman, Paul Gandal, Joseph Hellman, Miriam Hoffman, Leo Ibañez, Sylvia Karlit, Benjamin Kerner, Irma Kess, Janina Kaljut, Jean Kraus, Allan Lang, Ethel Leitman, Vladimir Lebedinsky, Julius Manney, Stuart Moore, Jeanne Nurick, David Nuss, Derwin O'Brien, Ruth O'Shaughnessy, Addi Prohaska, Alice Salaff, Lorraine Smith, Mollie Spaet, P. C. Tiam, Harold Trauman, Harold Werner, Robert Wood.

A Department in Choral and Orchestral Work was organized at the Stevens Institute of Technology, Hoboken, N. J., under Mr. Percy Such, member of the Master Institute Faculty. It has been deeply gratifying to coöperate with this outstanding institution in the inauguration of this department.

#### NEW FACULTY MEMBERS

Mme. Marie Caslova was invited to join the faculty in the Violin Department, and a special class in Pure Design was started by Mr. Emil Bisttram.

Mr. Maurice Sanders was invited to give a course of lectures on Appreciation of Architecture.

Mr. Edwin Avery Park was invited to teach in the Department of Interior Decoration.

Mrs. James C. Bennett was invited to join the faculty in the Music Department for Juniors, and held classes in History and Appreciation of Music.

Mrs. Adele Spitzer inaugurated a Junior Clay Modelling Class.

Mr. Mikhail Mordkin, renowned dancer, was invited to join the faculty in the Ballet Department.

Professor Robert Olmsted, former Director of Music and Drama at Smith College, was invited to teach the classes of Diction and Drama.

At the suggestion of Mr. Isamu Noguchi, member of the Faculty of Master Institute, Mr. Antonio Salemme was invited to substitute in his place, in the Department of Sculpture, since an exhibition of Mr. Noguchi's work at the Harvard Club and at the Chicago Art Society necessitated his leaving New York.

A Children's Theatre group was organized by Mrs. Margaret Brewer, in the Junior Art Center.

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Master Institute accepted with regret the resignation of Miss Ida Deck, of the Department of Solfege and Ear-Training, who has moved permanently to Ithaca, New York. For several years, Miss Deck has been a splendid co-worker and member of Master Institute. Miss Elna Sherman was invited to take her place.

A number of interesting lectures were given for the students by noted lecturers. Mr. Claude Bragdon gave two talks to the Painting Classes. Great interest was shown in a course of lectures on the History of Oriental Art, given by Dr. Georges Roerich during this season. Mr. Stephen Bisttram gave several lectures, among them an address on "Mind as a Creative Power." Sri Ragini spoke on the Hindu Dance, and



a Series of Lectures were given on "The Contemporary Theater" by Mrs. Kaia Williams. The students also had the unusual opportunity, through the coöperation of the Roerich Society, of attending the course of lectures on the "Great Epochs of Painting," by Eliot Clark. A course of ten lectures on the *Nibelungen Ring* by Wagner was given by Professor Sapio. Other lectures which entered into the curriculum of Fine Arts Course were presented by Howard Giles, Dean of the Art Department, on "Appreciation of Art"; Emil Bisttram, member of the Faculty, on "Design," and others.

Two studios of the Master Institute have been dedicated during the season: one to Mme. E. I. Roerich, with the following inscription: "*Dedicated to Helena Roerich*," the other "*Dedicated to Urusvati*." "Urusvati" means, in Sanskrit, "Star of the Morning" and is also the name given to the Himalayan Research Institute of Roerich Museum in Naggar, Kulu, India.

Two studios were dedicated in previous years—one to Ignacio Zuloaga, the other to Rabindranath Tagore.

#### PROGRAM OF THE YEAR

Events of the year's program included the following:

A Christmas Program was given by the members of the Junior Art Center.

The concert given by the Junior students on January 26th, at Roerich Hall, was attended by a large audience and proved very successful.

On February 5th, the Director of the Master Institute acted as delegate from the Master Institute and International Art Center of the Roerich Museum at a meeting of the New York Regional Council of the Art Center.

Extension work in piano criticism was conducted by the Master Institute in Peekskill, N. Y., as in the past six years.

On February 6th, a group of students of the Master Institute organized the Saint Francis of Assisi Association of

Roerich Society. On the occasion of its organization, a talk on Saint Francis of Assisi, was given by Mrs. Lichtmann and plans for the future of the Association were discussed.

Five members of the Faculty of the Master Institute graciously shared in the musical program presented at the Soiree of the French Roerich Association held on March 15th.

A Message of Farewell, inscribed and signed by the Faculty and students of the Master Institute, was presented in tribute to Professor Roerich, prior to his departure.

On April 7th, Christos Vrionides, scholarship student of Master Institute, presented at St. Mark's-in-the-Bowery, a mystery play, for which he had composed the score.

Through the efforts of students of the Master Institute, the Origen Roerich Association was organized.

Mr. Percy Such, member of the Faculty of 'Cello, organized the British Roerich Association, inviting also several members of the Master Institute of British and Canadian extraction to join. An inaugural concert was held by the Association on May 8th.

The Students' Exhibition of the Master Institute was opened successfully with a tea, on May 3rd. During the course of the exhibition it is estimated that more than 1,100 visitors viewed the work. At the special request of the students, the exhibition was open to visitors during the evenings. The exhibition comprised works of the students from the classes of Mr. Howard Giles, Dean of the Art Department, Mr. Emil Bisttram, Mr. Auerbach-Levy, Mr. Antonio Sallemme, Mr. Russell Vernon Hunter, and Miss Ellen Kettunen. Following their exhibition at the International Art Center of Roerich Museum, the works were shown during the summer months in the leading libraries of New York. A permanent collection of students' drawings and etchings has been hung in the school corridors, and will be gradually augmented with additional works of the students.

The concert of the Junior Students of the Master Institute, which took place on May 17th, in Roerich Hall, and the concert of the Senior Students, which was held on May 27th, indicated the splendid progress made by those who took part.

Master Institute terminated the winter session on June 7th. During this season the students were privileged to attend numerous lectures, recitals, as well as dramatic performances and other events, given under the auspices of the Roerich Society.

The summer session of the Institute was started in New York on June 20th. Classes were given in Opera, under Mr. Victor Andoga; in Piano, under Mr. and Mrs. M. M. Lichtmann, and Mrs. Thompson; in Choir Training under Mr. David Barnett; and in Painting and Drawing, under Mr. Russell Vernon Hunter.

#### SUMMER SESSION IN MORIAH

The summer school of the Institute in Moriah, N. Y., opened on July 7th, with students enrolled in the departments of Painting and Drawing, Piano and Piano Ensemble.

Scholarship trials were held on the opening day; two complete scholarships in Piano, and two complete scholarships in Painting were awarded to students coming from the region of the Adirondacks in order to promote the development of native talent. Two addresses were delivered by the Director of the Master Institute; one at a special meeting of the Moriah Grange; the other at a banquet of the graduates of the High School of Moriah. Reproductions of the paintings of Professor Roerich were displayed in the Community House used by the students of the Institute, where, also, books from the library of the Roerich Museum in New York were placed at the students' disposal. Partial scholarships were awarded in Moriah in the Department of Painting, Drawing and Music.

During this season, the Society of Friends of Culture was

organized by the summer students of the Institute in which residents of Moriah, Mineville and Port Henry also participated. Weekly meetings were held by this Society for the discussion of art, music, poetry and science. A special meeting of the Society was held on August 3rd, honoring the arrival of the noted Siberian writer, Mr. George Grebenstchikoff.

From August 8th-15th, an exhibition of the students' works in painting done during the summer season in Moriah was held at the Community House. Visitors from Lake George, Lake Saranac and Port Henry attended the exhibition, and much interest was shown in the work.

On August 8th, the Master Institute gave a lecture and recital in coöperation with the Grange of Moriah, the funds of which were donated to the Grange. A musical program was presented by the students, some of whom were local students. A lecture was also given illustrated by slides of Professor Roerich's paintings by the Director.

The six weeks' summer season in painting and music at Moriah, terminated August 15th.

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During September, radio programs were given by the members of the Institute faculty, as well as several artist students, over stations WOR, WGBS and WEAf. Further talks were given later on by Miss Frances R. Grant, Mrs. S. Lichtmann, as well as Mr. Howard Giles, Dean of the Art Department, and Mme. de Bertalan, member of the faculty.

On December 16th the annual reunion of students and faculty was held in the Roerich Museum. Mr. Horch and Mrs. Lichtmann gave addresses of greeting, and Miss Grant lectured on her South American trip, illustrating her talk with slides and moving pictures, as well as the music of a few South American countries. A dramatic recitation was given by the youngest member of the school, Viola Essen, a student

of Professor Olmsted, and a solo dance by Miss Elaine Pol-  
skee, a student of Mr. Mordkin. The program was received  
with enthusiasm, after which an informal reception was held.

#### STUDENTS IN PROFESSIONAL ACTIVITY

Among students of Master Institute who are doing pro-  
fessional work and many of whom have notable records of  
achievement are the following:

*Gareth Anderson*—Pianist and Teacher. Pupil of Sina Licht-  
mann.

*Gladys Bergh Bates*—Free lance commercial artist. Class of  
Howard Giles.

*Ethel M. Burton*—Illuminates Poems, Posters and Christ-  
mas Cards. Class of Howard Giles.

*Elsa Cabrera*—Teacher of Piano Classes in New York  
City Public Schools. Recitals in Chile, South America. Pupil  
of Maurice M. Lichtmann. Holder of a Scholarship.

*Malcolm Coney*—Pianist and Teacher. Received musical  
training in Oklahoma. In 1927 he came to New York and  
became a pupil of Mme. Lichtmann, also studying composi-  
tion under Bernard Wagenaar at the Master Institute of  
Roerich Museum. Holder of a Scholarship for the blind.

*Viola Luise deGruchy*—Member of Alumni Boston Museum  
School, Portrait Painter in Oil and Pastel, and Miniature  
Painter. Exhibited in Boston, Brooklyn and Houston, Texas.  
Conducted private classes in Dynamic Symmetry. Class of  
Howard Giles.

*Hermine Selz Deutsch*—Graduate Art Institute of Chi-  
cago. Has done Designing and Illustration for Periodicals  
and Newspapers, including *Judge*, *Life*, and others. Class of  
Emil J. Bisttram.

*Paul Gandal*—Free Lance Artist. Instructor, New York  
School of Fine and Applied Arts, Advanced and Professional  
Classes. Vice-President, Orient Magazine, 1924-1925. Class  
of Howard Giles. Holder of Scholarship.



*H. S. Ferguson*—Exhibited Pottery at Art Center, 1925. Illustration in school book—(Barnard)—1928, 1929, 1930. Taught Art at Boys' Camp (Iroquois) the summers of 1929-1930. Classes of Emil J. Bisttram and Howard Giles.

*Breeding Furst*—Sculptor. Fruit bowl exhibited at Tiffany's. Ash Tray exhibited at Gorham's. Nymph and Faun Lamps produced and distributed by Amour Brougs Co. Class of Antonio Salemme.

*Herbert Hammerton*—Advertising Artist. Class of Howard Giles.

*Norman Hollett*—Organist and Choir Master of the Church of the Advent, Westbury, L. I. Choir Master, St. Luke's Church, Sea Cliff, L. I. Pianist and Teacher. Pupil of Sina Lichtmann.

*Charles Horn*—Art Instructor, Mechanics Institute, Rochester, New York. Class of Emil J. Bisttram.

*Jane Jolliffe*—Magazine-Cover for Westchester County Fair, 1929. Class of Emil J. Bisttram.

*B. W. Kerner*—Taught in Summer Camp, 1930. Class of Emil J. Bisttram. Holder of a Scholarship.

*Ethel Leitman*—Pianist, Accompanist and Teacher. Radio Broadcasting. Pupil of Maurice M. Lichtmann. Holder of a Scholarship.

*Lillian Luchesi*—Pianist and Singer. Grammar School Teacher. Pupil of Maurice M. Lichtmann, Piano. Pupil of Herbert Linscott, Voice.

*Nedda McGrath*—Art Director: Lord & Taylor, 1925-1928. Blackman Advertising Agency, 1928-1931. Class of Emil J. Bisttram.

*Mrs. Hirsch Meyers*—Pianist and Teacher. Articles in Christian Advocate, Detroit, Mich., and the Presbyterian Advance, Marshall, Tenn. Two essays published by Master Institute. Pupil of Sina Lichtmann. Holder of a Scholarship.

*Ruth V. Niclas*—Cartoon for "College Humor." Class of Emil J. Bisttram.

*Fanny Nimtzowitz*—Instructor of Art for children and adults at the Society for Advancement of Judaism, Central Jewish Institute, East Midwood Jewish Center. Assistant to Mr. Giles and Mr. Bisttram in First Year Painting Class of Master Institute.

*Ruth O'Shaughnessy*—Pianist. Played at Kiwanis Club, New York. Soloist with Philadelphia Symphony in Asheville, North Carolina. Played for Biennial Federated Music Clubs, Asheville, N. C.; also in Nashville, Tenn., Florida, Cincinnati and other cities. Pupil of Sina Lichtmann. Holder of a Scholarship for the Blind.

*Gertrude Pferdt*—Etcher. Grammar School Teacher. Class of William Auerbach-Levy.

*Minnie B. Phelps*—Several designs for World Peace Posters, for Miss Vincent, Hollywood, California. Submitted symbol for League of Nations at Geneva, Switzerland. Class of Emil J. Bisttram.

*Addi Prohaska*—Pianist and Teacher. Pupil of Sina Lichtmann. Holder of a Scholarship.

*Mrs. Wynn Richards*—Photography for Fashion and Advertising. Exhibited in Delphic Galleries, New York, Audae and Brooklyn Museum. Class of Howard Giles.

*Fred Sandstrom, Jr.*—Etcher. Drafting—Otis Elevator Company. Class of William Auerbach-Levy.

*Oscar F. Schmidt*—Free Lance Illustrator and Commercial Artist. Class of Emil J. Bisttram.

*Lorraine Kline Smith*—Student at Barnard College, New York City, where she holds the Joline Music Scholarship. Has Scholarship at Master Institute of Roerich Museum in piano with Sina Lichtmann, and in composition, theory and orchestration with Bernard Wagenaar. For two successive years has written the music for Barnard Greek Games; has also written score for Musical Comedy produced at Barnard College.

*Molly Spaet*—Sculptor. Art Teacher in Junior High School. Scholarship student at Fontainebleau. Sculpture Class of An-

tonio Salemme. Painting Class of Howard Giles. Holder of a Scholarship.

*Robert B. Sprague*—Graduate, Antioch College, Yellow Springs, Ohio. Studied at Dayton Art Institute, Dayton, Ohio, and Guy Wiggins Art Colony, Lyme, Conn. Three months sketching tour abroad. Taught at Dayton Art Institute Still Life, Sketching. Exhibited at Dayton Artists' Exhibition, Dayton, Ohio, Fall, '30—(Oils) landscapes, portraits; Exhibit of Ohio Artists, Columbus, Ohio, Fall, '30—(Oils) landscapes; Cincinnati Museum Exhibition, Fall, '30—(Oils) landscapes; Opportunity Galleries, Art Center, New York City, March, April, May, 1931—landscapes, abstract designs; Murals in Jackson School, Dayton, Ohio. Designs Colophons, Magazine covers, Book jackets, Illustration, posters, landscapes, murals, portraits. First Prize award, Municipal Poster Competition, Dayton, Ohio. Class of Emil J. Bisttram.

*Helen E. Turquand*—Textile designing. Class of Howard Giles.

#### ADDITIONS TO THE FACULTY

The Faculty of Master Institute comprises well-known musicians, artists and lecturers, each of whom has received distinction in his field. New Members of the Staff of Master Institute are the following:

*Dr. Riccardo Bettini*—Art Photography—University Diploma in Chemistry and Natural Sciences at Pisa (Italy). During War, an Officer in the Engineering Corps, with Special Charges as Technical Expert. Official Portraitist to the Italian Royal Court.

*Linda Cappabianca*—Pianist and Teacher, recently invited to Faculty of Master Institute as Assistant Teacher. Pupil of Sina Lichtmann, Piano and Pedagogy. Pupil of B. Wagenaar, Counterpoint.

*Marie Caslova*—Violinist. Studied with Professor Sevcik and Carl Flesch in Europe. Has played with the New York

Symphony, Philadelphia Symphony, Chicago Symphony. Has given recitals throughout the United States and in Europe.

*Frieda Lazaris*—Pianist and Teacher, recently invited to Faculty of Master Institute as Assistant Teacher. Pupil of Esther J. Lichtmann, Piano. Pupil of Sina Lichtmann, Pedagogy. Pupil of Bernard Wagenaar, Counterpoint.

*Eloise Lownsbery*—Class for Children in Art applied to Ethics. Graduate of Wellesley College. Author of books and stories for children.

*Mikhail Mordkin*—Dancer. Studied in Imperial Russian Ballet School, Moscow. Danced in Imperial Russian Ballet, Moscow; in Diaghileff Ballet, Paris; in Metropolitan Ballet, New York; and with Anna Pavlova.

*Edwin Avery Park*—Artist. Taught Water Color and Drawing at Princeton and Yale Architectural Schools. Has exhibited in Philadelphia at private galleries, at New York Water Color Society, and at Philadelphia and Pennsylvania Water Color Clubs.

*Antonio Salemm*—Sculptor. Has exhibited in the United States and abroad. Works in art galleries and in private collections.

*Carlos Salzedo*—Harpist, Composer. Founder and Editor of "Eolus," magazine devoted to contemporary music. Founder of the National Harpist Association.

*Morris Sanders*—Architect. Graduate, Yale College, Yale Architectural School. Actively engaged in architectural field in New York City for several years.

*Adele Spitzer*—Sculptor. Studied under Solon Borglum, Archipenko and Naum Los. Has taught children for several years and conducted a class of the School Art League of New York City at the Museum of Natural History. Held class for children at Model School of Hunter College, also at Turtle Bay Settlement.

Members of the Faculty who have been associated with Master Institute in the past, and whose work was outlined in the Message of 1929, are as follows:

*Victor Andoga*—Concert Singer. Teacher of Voice and Opera Class.

*Theodore Appia*—Composer. Teacher of Harmony and Composition.

*William Auerbach-Levy*—Artist. Teacher of Etching and Painting.

*David Barnett*—Concert Pianist. Teacher of Piano.

*Emil J. Bisttram*—Artist. Teacher of Painting and Drawing, based on Dynamic Symmetry.

*Claude Bragdon*—Lecturer, Architect, Author, Stage Designer.

*Dr. Christian Brinton*—Art Critic, Writer, and Lecturer.

*Frances Brundage*—Teacher of Diction and Drama.

*Barbara Bulgakova*—Actress, formerly with Moscow Art Theater. Teacher of Drama.

*Leo Bulgakov*—Stage Director. Actor, formerly with Moscow Art Theater. Teacher of Drama.

*Harvey Wiley Corbett*—Architect, Lecturer, Writer.

*Mme. Verita de Bertalan*—Artist. Teacher of Tapestry Weaving.

*Olin Downes*—Music Critic of *The New York Times*, and Lecturer.

*Max Drottler*—Concert Pianist. Teacher of Piano.

*Dr. Clyde Fisher*—Lecturer. Curator, Department of Astronomy, American Museum of Natural History.

*Mme. Juliette Gaultier*—French-Canadian Soprano. Teacher of Voice.

*Howard Giles*—Artist. Dean of Art Department, Master Institute.

*Ida Goldstein*—Assistant Teacher, Piano Faculty.

*Frances R. Grant*—Author and Lecturer. Teacher of Journalism. Trustee of Roerich Museum.

*Dr. George Grebenstchikoff*—Siberian Author. Lecturer.

*Dr. Edgar L. Hewett*—Archaeologist, Writer and Lecturer. Director of Santa Fe Museum, Santa Fe, New Mexico, and San Diego Museum, San Diego, California.



*Russell Vernon Hunter*—Artist. Teacher of Illustration.  
*Dr. Alexander Kaun*—Professor of Slavonic Literature in the University of California, Berkeley, California. Author and Lecturer.

*Ellen Kettunen*—Illustrator of Children's Books. Teacher of Children's Painting Class.

*Marta E. Klein, A.A.G.O.*—Concert and Church Organist. Teacher of Organ.

*Karl Kraeuter*—Violinist and Composer. Member of Elshuco Trio. Teacher of Violin.

*Hans Lange*—Assistant Conductor, New York Philharmonic Orchestra. Head of Choral and Orchestral Conducting.

*James Levey*—Concert Violinist. Formerly First Violin, London String Quartet. Teacher of Chamber Music and Violin.

*Esther J. Lichtmann*—Concert Pianist, Teacher and Lecturer. Trustee of Roerich Museum.

*Maurice M. Lichtmann*—Dean of Music Department, Master Institute. Educator and Writer. Trustee of Roerich Museum.

*Sina M. Lichtmann*—Director of Master Institute. Concert Pianist, Teacher and Lecturer. Trustee of Roerich Museum.

*Hubert Linscott*—Concert Singer and Teacher of Voice.

*Francis Moore*—Concert Pianist and Teacher of Piano.

*Rosa Munde*—Dancer and Teacher of Ballet.

*Ivan Narodny*—Author, Journalist, Lecturer, Art and Music Critic.

*John Earle Newton*—Conductor and Concert Pianist. Teacher of Piano, Harmony and Composition.

*Isamu Noguchi*—Sculptor. Teacher of Sculpture.

*Willard Paddock*—Sculptor. Teacher of Sculpture.

*Arthur Stanley Riggs*—Writer and Lecturer. Editor of "Art and Archaeology."

*Dr. George Roerich*—Orientalist, Author, Lecturer. Director of Urusvati Himalayan Research Institute; Trustee of Roerich Museum.

*Charles H. Schumann, Jr.*—Architect, Author. Teacher of Engineering and Drafting.

*Mary Siegrist*—Poet, Author and Lecturer.

*H. Reginald Spier*—Composer. Teacher of Voice.

*Percy Such*—'Cellist and Composer. Teacher of 'Cello.

*Helen Teschner Tas*—Concert Violinist. Teacher of Violin.

*Ethel Prince Thompson*—Concert Pianist and Teacher of Piano.

*Mathilde Trucco*—Teacher of Italian and Spanish.

*Mme. Alba Rosa Vietor*—Concert Violinist and Teacher of Violin.

*Bernard Wagenaar*—Composer. Lecturer. Teacher of Harmony and Composition.

*Laure B. Kahn-Weil*—Lecturer and Writer. Teacher of Languages.

*Kaia Williams*—Lecturer on Theater and Drama. Teacher of Play-writing.

#### LECTURERS

*Bertha Kunz Baker*—Interpreter of Poetry and Drama. Lecturer on "Education for the New Age" and "Creative Imagination and the Power of the Word." Teacher of Constructive Psychology and the Art of Voice, Diction, Interpretation.

*Leon Dabo*—Lecturer and Artist. Represented at Luxembourg Museum of Art, Paris; Metropolitan Museum of Art, New York; Imperial Museum of Art, Tokio; and other leading museums in America and abroad.

*Waldemar Hartman*—Lecturer, Author and Art Critic. Formerly member of Historical War Commission in Petrograd. Investigator of Primitive and Prehistoric Art of Central America, Asia Minor, Spain and Russia. Has lectured at the Institute of Technology in Munich.

*Dr. Ralph Van Deman Magoffin*—Scientist, Archaeologist, Lecturer. Professor, New York University since 1923. President, Archaeological Institute of America.

*Mary Fanton Roberts*—Editorial Staff, *Woman's Home Companion*. Managing Editor, *The Craftsman*. Creator and Editor, *The Touchstone Magazine*. Editor, *Art and Decoration*.

*Deems Taylor*—Composer, Lecturer and Writer. Assistant Sunday Editor, "New York Tribune," 1916. Assistant Editor, "Collier's Weekly," 1917-1919. Music Critic, "New York World," 1921-1925. Editor, "Musical America," 1927-1929. Composer, Symphonic Poems, Cantatas, Orchestral Suites, Choral Pieces, Arrangements of Songs and Piano Compositions. "The King's Henchman," Opera commissioned by the Metropolitan Opera Company, produced in 1927. Also "Peter Ibbetson," Opera commissioned by the Metropolitan Opera Company, produced in 1931.

*Dudley Crafts Watson*—Artist, Lecturer and Author. Extension Lecturer, Art Institute of Chicago, since 1924. Director, Annual European Art Pilgrimage since 1908.

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As a whole the year has affirmed the extent towards which the underlying bases of the Master Institute of Roerich Museum—that of Unity of the Arts—has penetrated the life of the School. Approximately seventy-five per cent of the student body is taking several courses in the various arts, thus avoiding a narrow specialization. Such vivid examples may be seen as that of a student of dancing also taking courses in painting, music, languages; or of a pianist studying sculpture and etching.

Fine response has attended the endeavors of the Master Institute to link more closely industrial life and art. And this season a number of the art directors of department stores and industrial firms have become students of the Master Institute.

It has also been very gratifying to the Directors to witness the number of teachers of public and high schools of New

York who have come to the Master Institute for supplementary courses in art and music.

The students' exhibition has vividly shown how broadly the creative endeavors of the students have expanded in painting, drawing, etching, sculpture and illustration. The unswerving devotion and enthusiasm which have been constantly evidenced by the Deans of the Art and Music Departments, Mr. Howard Giles and Mr. Maurice M. Lichtmann, have added greatly to the success of the year. Due to their emphasizing the relationship between sound and color, the emphasis has again been brought to the unity of arts and the many-faceted expressions of creative life.

There is thus a free flowing of the creative outlets of the students, and a sense of splendid harmonization crystallizing those aspects of Nicholas Roerich's call pronounced so vividly in his talk to the students of the Master Institute.

"History proves that not a single man who had a creative mind was forgotten. Nor do I speak about any definite field such as art, expressed on canvas or in stone, or in any other material; but I speak of the sense of the Beautiful—that is, the expression of beauty, in the whole of life. Sometimes this expression is transferred to canvas or other materials, but very often it is expressed in thought. Thus we beautify space, we link the planets, for in thought there is no space, nor time. . . . Thus once more we see that in touching these constructive laws, we come close to the eternal laws. We express the highest form of thought, and coöperate with the supreme consciousness. Is it not wonderful to bear in our creative mind this beautiful thought that we are in coöperation with the Beautiful, with the Supreme? Therein is our strength, because during this moment of direct coöperation with the Supreme we create something for the next evolution—for the next life. The aspiration to that life, constitutes the eternal goal. It is a beautiful law!"

## INTERNATIONAL ART CENTER OF ROERICH MUSEUM

BY SVETOSLAV ROERICH

WITH EACH succeeding year in the life of the International Art Center of Roerich Museum, the unassailable truth of its motto, taken from the writings of Nicholas Roerich, becomes more and more apparent.

"Humanity is facing the coming events of cosmic greatness. Humanity already realizes that all occurrences are not accidental. The time for the construction of future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst ruins of valueless banknotes, mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the 'earthly' people already understand the vital importance of active beauty. And when we proclaim: Love, Beauty and Action, we know verily, that we pronounce the formula of the international language. And this formula, which now belongs to the Museum and Stage must enter every day life. The sign of beauty and action will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty and action we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words—not on the snowy heights, but amidst the turmoil of the city. And realizing the path of true reality, we greet with a happy smile the future."

With this invocation, Nicholas Roerich, touching on the Realities, foresaw the years ahead. The year 1930, one so tur-



bulent for all the world, revealed with poignant force, the mission of art and culture.

Time and again, in the activities of the International Art Center of the Roerich Museum, during 1930, it was apparent that only the focus permitted by culture, could unite and ameliorate the diverging peoples and races.

In the wide international contacts made by the International Art Center, this vision was especially forceful.

No less gratifying to the International Art Center was the response from its travelling exhibitions, and from its diverse efforts to coöperate with the forces of community life, through Museums, Public Libraries, Public Schools, in making art a more intimate and more potent factor in daily life.

Evolution, moving swiftly in these last years, has forced upon us the revaluation of values, has brought to the surface those aspects of life which endure, beyond the disintegrating impulses of a moment. And in this light, the International Art Center may feel that in the year of 1930 it has achieved a broad step forward in this direction.

Throughout the year the program of the International Art Center's Exhibitions has covered a wide gamut of expression ranging from the Modernist Burliuk, the patterned expressions of Emma Fordyce MacRae and Alexandra Tcheko-Potocka; Brazil's dynamic and colorful native accomplishments, to such subtle and lovely creativeness of our artistic forebears, as reflected in Professor Mather's superb collection of Old Masters' Drawings.

The year opened with four exhibitions; the first two comprising Paintings by the Russian artists, David Davidovich Burliuk and Alexandra Tcheko-Potocka; the third consisting of Architectural Designs by Harvey Wiley Corbett; Indian Landscapes and Portraits by Frieda Hauswirth Das constituting the fourth.

Against the soft background of the walls of the International Art Center, the work of David Davidovich Burliuk and Alexandra Tcheko-Potocka radiated sparkling patterns of

color. There is a happy balance in the exuberance emanating from the work of these two modern Russian artists.

Dr. Christian Brinton, eminent Art Critic and patron of Modern Russian Art, has well synthesized this contrast in his Forewords to each of the Catalogues, when he says of Mr. Burliuk:

"The protean Burliuk, who passes with boundless zest through one aesthetic transformation after another, who resolutely refuses stabilization or standardization, is here seen in all his characteristic variety. . . . The diverting, colorful 'Ilya Prorok' harks back to the realm of Russian popular fantasy and imagination, while richly plastic glimpses of the New England coast are offset by the delicate lyricism of springtime along the Harlem River. Everywhere is one met with dazzling, gem-like pigment and free plastic movement. Each of these little panels seems a living particle of that 'larger cosmic process' which all things vibrate and radiate. And each is typical of the living Art of David Davidovich."

And of the talented Alexandra Tcheko-Potocka's work:

". . . Essentially decorative in spirit, and rich in sympathetic penetration of old-time scene and theme, these flowing little panels admirably supplement the restless questing modernism of Burliuk. Each artist in characteristic fashion strives to evoke and render visible something which is not wholly of today, Alexandra Tcheko-Potocka achieving congenial expression by a glance backward into the past, David Burliuk by a courageous thrust forward into the future."

The International Art Center acknowledges, with thanks, the cooperation received from Mr. Ivan Narodny and Mr. Frederick Starr, each of whom loaned a splendid example of Alexandra Tcheko-Potocka's work from his private collection, for this exhibition.

We also greatly appreciate the courtesy of the Societe Anonyme, Museum of Modern Art and Dr. Christian Brinton, in permitting us to include in our exhibitions three paintings by David Davidovich Burliuk, from their private collections.

During the course of these Exhibitions, a painting by Alexandra Tcheko-Potocka was acquired by Miss Frances R. Grant; and paintings by David Davidovich Burliuk were also acquired by Professor Nicholas Roerich, Dr. Christian Brinton as well as the International Art Center of Roerich Museum.

Mr. Harvey Wiley Corbett, one of America's leading architects, is the designer of the building of the Roerich Museum, home of the International Art Center of Roerich Museum. In his design of this building the American critics have expressed their opinion that Mr. Corbett created one of the finest architectural achievements. The Preface to the Catalogue mentions:

"Born in San Francisco, Mr. Corbett received his education in the University of California as well as in Paris at the Ecole des Beaux Arts. The major part of his professional life has been spent in New York. Himself a dynamic personality, he has been able also to wield his influence not only in the architectural development of this city but in its many-faceted art expressions and his name is impressed upon the most important phases of America's artistic life. . . .

"In his building designs, Mr. Corbett reflects the synthesis of what America strives for—virility, compounded with nobility of aim and a conscious aspiration upwards and beyond."

Mrs. Das' paintings—exhibited for the first time in New York—consisted of a unique and varied group of views of the famous Ajanta and Ellora Caves in India, as well as portraits of Indian statesmen.

The Exhibition of Paintings by Emma Fordyce MacRae (wife of Dr. Homer F. Swift of the Rockefeller Institute), opened on February 8th. Miss MacRae's highly individual creations are representative of some of the finest work done by an American woman; she won, in 1930, the National Arts Club Medal. The charm of her paintings is best summed up

in the following article from the *New York Herald-Tribune*:

"Those who love old tapestries or antique, peeling frescoes—charmingly mounted with a deft touch of sophisticated modernity—will have the cockles of their hearts warmed by the paintings of Emma Fordyce MacRae (Mrs. Homer F. Swift), now on exhibition at the International Art Center of Roerich Museum. In her figure studies and portraits of lovely young women, in the contours of their supple bodies and the freshness of their facial features, as well as in her flowers that reveal a succulent naturalness, Miss MacRae is clearly of the Twentieth Century. . . . The final result often gives the impression that her pictures are woven instead of painted, and there is a warmth and mellowness about her work that is truly delightful."

This collection of paintings, which consisted of still-life, figures and European travel studies, was received with so much enthusiasm that it remained on view for six weeks, instead of four, as originally planned. Before the termination of the exhibition on March 22nd, the paintings "Dogwood," "Ponte Cavallo" and "Daisies" were acquired by private collectors.

Paintings, water-colors, etchings and sculpture by such well known contemporary American artists as William Auerbach-Levy, Emil J. Bisttram, Leon Dabo, Howard Giles, Charles W. Hawthorne, Eugene Higgins, Russell Vernon Hunter and Willard Paddock, were shown from April 1st to 30th—each artist contributing his own definite artistic credo; all of which represented significant aspects of American art life. A very cordial reception was accorded this splendid manifestation of the widely diverse and gifted creative aspects of American art.

The Annual Exhibition by the students of the Master Institute of Roerich Museum, which included paintings, drawings and designs based on Dynamic Symmetry, as well as sculpture, etchings and Gobelins, was opened on May 3rd, and

continued until May 17th. Some of the best examples of this work were later sent out on tour.

Under the auspices of the Menorah Societies of New York City, paintings and sculpture by twenty-nine outstanding Jewish artists were exhibited from May 18th to June 1st. Those represented were: William Auerbach-Levy, A. S. Baylinson, Theresa Bernstein, Feiga Blumberg, Louis G. Fersadt, Aaron J. Goodelman, Harry Gottlieb, Leopold Gottlieb, Bernar Gussow, Abraham Harriton, Harry Hering, Benjamin Kopman, A. F. Levinson, Max Liebermann, Louis Lozowick, Joseph Margulies, William Meyrowitz, Chana Orloff, Israel Paldi, Joseph Raskin, Saul Raskin, Charles Schlein, the Soyer Brothers—Isaac, Moses and Raphael; Jacob Steinhardt, Jenings Tofel, A. Walkowitz and Max Weber.

Paintings in oil and water-color by Willem A. van Konijn-  
enburg, Aaron Gelman, Aimee Seyfort and Sherman Rave-  
son, were placed on exhibition from June 7th to July 7th. Interesting contrasts were represented in the unusual figure studies by Mr. van Konijnenburg and those by Aimee Seyfort. The striking water-color by Aaron Gelman, depicting Yeminite types and street scenes arrested particular attention, as did the character studies and landscape impressions by Sherman Raveson.

The International Art Center of Roerich Museum appreciates the cooperation of Miss Evelyn Carter, from whose private collection the van Konijnenburg paintings were loaned.

As mentioned in great detail in the "Message of 1929," the collection of Tibetan Banner paintings as well as other Tibetan art objects, comprises one of the most significant and varied collections of the creative expression of that country, and represents one of the achievements of the Roerich Central-Asiatic Expedition under the direction of Professor Nicholas Roerich. Interest in this aspect of art has been aroused by exhibitions held by the International Art Center



of Roerich Museum as well as throughout the country. The exhibition of forty-two Tibetan banner paintings and art objects held from July 10th to September 29th, was enthusiastically received. The appreciation of the cultural phase of this sacred art of Tibet was enhanced by the authoritative and comprehensive volume "Tibetan Paintings," based on the present collection and written by Dr. George Roerich, also a member of the Roerich Central-Asiatic Expedition, and a son of Professor Nicholas Roerich, which was on reference throughout the exhibition and constantly studied by many of the visitors.

Simultaneously, there were also exhibited Russian Ikons and Designs for Russian Ikons.

On September 4th, a group of paintings by Bernard I. Green, head of the Art Department of the Thomas Jefferson High School, and a resident member of the Roerich Museum, was added to the summer exhibition of Tibetan Banners and Russian Ikons.

During the course of the Summer Exhibition a beautiful Tibetan painting entitled, "The Paradise of Amitabha" was acquired by Mr. Charles F. Trinka for his private collection. Russian Ikons were also acquired by Mr. J. B. Alemany, Miss Natacha Rambova and Mrs. H. S. Strong; the proceeds of all of which were turned over to the Research Fund of the Urusvati Himalayan Research Institute of Roerich Museum.

One of the significant exhibitions of the year was the First Representative Exhibition of Brazilian Art ever held in this country, which was presented by the International Art Center of Roerich Museum on October 11th, in cooperation with the Brazilian Roerich Society, under the distinguished patronage of His Excellency the American Ambassador to Brazil, Edwin V. Morgan, and His Excellency Dr. Octavio Mangabeira, then Brazilian Minister of Foreign Affairs, both Honorary Presidents of the Brazilian Roerich Society, and Hon. Sebastiao Sampaio, Consul General of Brazil. In this exhibi-

tion the ideals of Professor Nicholas Roerich to unite nations through Beauty were again carried out.

The exhibition was highly comprehensive in character and representative of every phase and tradition of Brazilian expression in the fields of landscape, portrait and still-life, which enlisted the leading artists and Art Societies of Rio de Janeiro and Sao Paolo.

We were honored by the presence of Consul General of Brazil, The Honorable Sebastiao Sampaio, who read a message of congratulation from the Brazilian Ambassador, His Excellency S. Gurgel do Amaral, in his absence, and also spoke on Brazilian Art, as well as of the realization of his efforts for the promotion of cultural and artistic interchange between his country and the United States.

Many distinguished members from the Brazilian colony, in this City, gathered to attend the formal inauguration of this outstanding event, all of whom were welcomed by Mr. Louis L. Horch, President of the Roerich Museum. Miss Frances R. Grant, who had returned only a few hours before from her visit to South America, as a delegate of the Roerich Museum, stressed, in her address, the work of the Museum to encourage better understanding and cultural appreciation among Nations, as well as the gratifying response of the Brazilian artists.

The exhibition consisted of ninety-three paintings, comprising the work of Georgina and Lucilio de Albuquerque, Luiz F. Almeida, Junior; Francisca de Azevedo Leao, Augusto Bracet, Modesto Brocos, Antonio Bomfim, Pedro Bruno, Di Cavalcanti, Henrique Cavalleiro, Carlos Chambelland, Cicero Dias, Manoel Bas Domenech, Levino Fanzeres, Cadmo Fausto, Sarah Figueiredo, Gastao Formenti, Maria Francelina, Ernesto Francisoni, Alberto da Veiga Guignard, Solange de Frontin Hess, Hernani Irajá, Vicente Leite, Augusto Marques, Junior; Jorge de Mendonca, Porciuncula Moraes, Edison Motta, Ismael Nery, Nelson G. Netto, Heriberto Niaud, Jordao de Oliveira, Carlos Oswaldo,

Bella Latif Paes Leme, Virgilio Lopes Rodrigues, Quirino Silva, Oswaldo Teixeira, Orlando Teruz, Gilberto Trompowsky, Regina Veiga, Andre Vento and Armando Vianha—all from Rio de Janeiro, as well as the following group from Sao Paulo: Theodoro Braga, Aldobrando Casabona, Padua Druta, Guiomar Fagundes, Antonio Gomide, Annita Malfatti, Tulio Mugnaini, Paulo Rossi, A. Tarsila, Paulo Valle, Junior, and Leao Vergueiro.

The success of the exhibition served to confirm the public interest and enthusiasm so graciously expressed in Dr. Christian Brinton's Introduction to the Catalogue, in which he says:

"We owe a genuine debt of gratitude to the painters of the Estados Unidos do Brasil for their gallant efforts in fostering an artistic expression which has all the characteristics of 'el arte nacional.' We owe a like debt to the Roerich Museum for being the first institution in America to bring this art to our attention. For, whilst art in its creative aspects should be essentially autonomous and national, the appreciation of art must ever strive to be international and cosmopolitan." On the termination of the exhibition, on October 30th, an extensive tour of the collection, throughout the United States, had already been arranged.

The International Art Center has also been requested to cooperate with the Baltimore Museum of Art, by sending fifteen paintings from the Brazilian Collection to its contemplated Pan-American Exhibition.

Following the Brazilian Exhibition, new paintings by the eminent Spanish Artist, Ramon de Zubiaurre, were shown during the month of November, under the distinguished patronage of the Hon. Emilio Zapico, the then Spanish Consul General. Among others of prominence, the exhibition was attended on the opening day by Senor Gimeno and Senor Buijas of the Spanish Diplomatic Staff.

In Ramon de Zubiaurre Spain has produced one of its greatest artists. His brilliant interpretation of Basque life

has gained for him one of the leading places in contemporary Spanish expression.

Simultaneously, two important loan exhibitions were opened; the first comprising paintings by the distinguished Polish artist, Eugene Zak, loaned to us from the famous collection of Mr. and Mrs. Chester Dale, both Honorary Advisers of the Roerich Museum; the collections of Mr. Spencer Kellogg, Jr., also an Honorary Adviser of the Roerich Museum, and that of the Albright Art Gallery of Buffalo, N. Y.

The International Art Center of Roerich Museum desires to take this opportunity to again thank Mr. and Mrs. Chester Dale, the Albright Art Gallery and Mr. Spencer Kellogg, Jr., for their participation in these exhibitions through the loans of paintings from their collections.

The Zubiaurre paintings were reserved by many out of town Museums, and on November 28th, they were forwarded to the Baltimore Museum of Art, where they remained on view for a period of six weeks. As the year closed the itinerary of the Zubiaurre Collection was completely filled through March, 1932.

Eighty-five paintings, water-colors and drawings by Natalie Hays Hammond, daughter of the eminent engineer, Hon. John Hays Hammond, constituted the succeeding Exhibition from December 1st to 15th. The Committee of Patronesses included Mrs. Muriel Draper, Madame Povla Frijsh, Mrs. Nettie S. Horch, Miss Alice D. Laughlin, Mrs. Conde Nast, Madame Nina Koshetz, Mrs. Roy Sheldon and Mrs. Cobina Wright.

Miss Hammond, who received her early artistic training at the Master Institute of Roerich Museum, has achieved considerable success in her work in this country as well as in Europe. Her draughtsmanship combined with her rich and decorative sense of color, places Miss Hammond prominently among the ranks of the younger outstanding artists of this country.

Two of the paintings included in the exhibition—"Another



Grand Wazir" and "Lady from Holland" were respectively acquired by Mr. Louis L. Horch and Mr. Svetoslav Roerich for their private collections.

The year ended with one of the most significant art achievements of the season, in the presentation of a loan exhibition of one hundred and eight drawings by old masters, from the collection of Professor Frank Jewett Mather, Jr., Director of the Princeton University Museum, and an Honorary Adviser of the Roerich Museum, who selected the works which were shown. This collection may be called one of the most sensitive and distinguished accomplishments of its kind, gathered over a quarter of a century with the utmost dedication and love. With his splendid judgment and authority, Professor Mather has united examples of the beautiful and spontaneous expressions of such masters as Raphael, Paolo Veronese, Andrea Del Sarto, Tintoretto, Titian, Perugino, Correggio, Claude Lorrain, Tiepolo, and others, ranging from the Fifteenth to the Eighteenth Centuries.

Professor Mather's credo is typified in his own Foreword to the Catalogue, when he says:

"The courteous invitation of the Roerich Museum to exhibit the drawings which I have collected in the past twenty-five years makes urgent the long postponed task of sorting out from the two hundred or so those which seem to deserve to be seen in New York. I have tried to maintain a high standard of selection, but have included a few minor pieces of great associational appeal, for example, the cubistic design by Cambiaso, and the Sketch of 'Michelangelo at Work.' I have also put in a few puzzles in the hope of drawing the views of my colleagues and rivals.

"It should be explained that I am in intention a collector of Italian drawings, and that whatever of merit I have outside that field is the result of accident or fortunate error. Thus I bought the fine Van Dyck drawing as Venetian, while the admirable 'Angel,' which a learned friend ascribes to



Durer's earliest activity, I acquired as a Ferrarese. It is this element of hazard that makes drawings the most delightful objective for a collector. I bought the two Correggios within a week for the total sum of twelve lire, but I had to buy an entire collection to get the Primitive 'Horse'."

The success of the exhibition, which permitted the collection to be seen for the first time in New York City, was so marked that, by request, it was extended to January 18th, 1931.

Throughout the year the International Art Center has exhibited, in addition to paintings, an extensive collection of miscellaneous art objects, old Roman glass and Chinese sculpture, comprising figures of musicians and horsemen, votive images, sacrificial daggers and other rare pieces ranging from the Wei to the Ming dynasties. These, as well as many of the Tibetan banners and art objects gathered by the Roerich Central-Asiatic Expedition, have been presented to the Urusvati Himalayan Research Institute of Roerich Museum and are being disposed of for the benefit of its Research Fund.

The International Art Center of Roerich Museum was therefore happy to cooperate with the Urusvati Himalayan Research Institute, in this connection, and as a result of its efforts, objects from the various collections were acquired, during the year, by: Mrs. Joseph Adelman, Mr. J. B. Alemany, Mrs. C. M. Bok, Mrs. J. F. Braun, Mrs. Helen C. Candee, Miss Etta A. Chamberlain, Mrs. Chaminard, Miss Mary Clifford, Miss L. L. Crouse, Mrs. G. D. Cunningham, Mr. F. Drey, Miss Winifred Fehrenkamp, Mrs. Clair Foster, Mr. Arthur Francis, Mr. Roger Gabert, Mrs. Roland Gray, Mrs. Arthur Hanson, Miss Elsie Hendricks, Mrs. Ewing Hill, Mr. Louis L. Horch, Mr. T. M. Houwert, Mr. F. P. Huntley, Mrs. Henry Ittleson, Mrs. Raymond V. Ingersoll, Mrs. D. L. James, Mrs. J. E. Jennings, Mr. Spencer Kellogg, Jr., Mr. Donn Kimmel, Mrs. C. P. Kramer, Miss Elizabeth MacDonald, Mr. George MacLellan, Mrs. Paul B.

Malone, Jr., Mrs. Howard Mansfield, Miss Elizabeth P. Martin, Mrs. Jane R. Mayer, Mr. William N. Morse, Mr. L. E. Mott, Mrs. Jessie Newberger, Mrs. John H. Pardee, Mrs. Frederick Pleasants, Miss Natacha Rambova, Mrs. Arthur Robson, Mr. Svetoslav Roerich, Miss C. B. Ruskay, Mrs. S. H. Scheuer, Mr. Simons, Mrs. Jessie E. Sinsabaugh, Mr. Streeter, Miss Edith M. Thompson, Mr. J. C. Thorndike, Miss Gwendolyn Thorpe, Mr. Charles F. Trinka, Mr. F. Tueben, Mrs. J. A. Vanderpoel, Mrs. C. E. Walkley, Mr. George Wehner, Mr. R. E. White, Mrs. Parker Williams and Mrs. J. I. Wood.

The International Art Center was pleased to assist Mr. A. Bertram Samuels in acquiring a rare painting of "Madonna and Child," by the famous Sienese artist, Simone Martini. On a panel twenty-five inches in height and fifteen inches in width, in a beautiful Tabernacolo frame, there is depicted against a gold background, a waist-length figure of the Virgin Mother in wine-crimson tunic and gold-embroidered blue-black hooded mantle; her head is tenderly inclined toward the Divine Infant, seated upon her right arm, fully draped in brocaded robes, holding with His right hand the edge of His Mother's mantle.

Through the International Art Center of Roerich Museum, a Bas-Relief of the head of Apollo, by the eminent French Medallist, Henri Dropsey, was acquired by the American Numismatic Society, for its collection of American and foreign coins and medals.

#### TRAVELING EXHIBITIONS

The growing interest of educational centers in the United States in the Traveling Exhibitions sponsored by the International Art Center of Roerich Museum has affirmed still more forcibly Professor Roerich's call to "bring Art to the people, where it belongs."

The International Art Center has cooperated with Mu-

seums, Art Associations, Colleges, Public Libraries, Clubs, High Schools and Hospitals, and in this way it has been enabled to reach art lovers and those eager for the solace of art in all classes of society.

Among the exhibitions sent out on tour by the International Art Center of Roerich Museum, throughout the country, were several collections of Tibetan banner paintings; the first exhibition in America of contemporary Brazilian Art; new paintings by the eminent Spanish artist, Ramon de Zubiaurre; Russian Ikons and designs for Russian Ikons; paintings by outstanding contemporary American artists; paintings by the well known Russian artists, Alexandra Tcheko-Potocka and David Davidovich Burliuk, and water-colors by modern American artists.

The Tibetan banner paintings have been constantly requested by Museums and educational institutions in the United States, and the success of each exhibition emphasizes the interest with which this aspect of Eastern Art is received. A large group of Banners was sent to the Denver Art Museum in April, of which the well known Art connoisseur, Mr. Arnold Ronnebeck, says the following in his article entitled, "Magnificent Tibetan Paintings Now on View at Denver Museum," published April 13th, in the Denver, Colorado, *News*:

"The magnificent Tibetan Paintings, a loan exhibition from the International Art Center, New York, now on view at the Denver Art Museum, have been collected by the Nicholas Roerich Central Asian Expedition. They are not paintings in our Western sense, but rather graphic representations of religious history, and therefore, might be compared to the illuminations of medieval prayer books or to the stained glass windows in Gothic churches. As these deal with the life of Christ and the miracles of the saints, the Tibetan paintings deal with the life of the great spiritual leader of Asia: Gautama Buddha. . . .

"The representation of Buddha as a human type dates

from Greek influence in the ancient province of Gandhara toward the beginning of our era. . . .

"George Roerich offers in his most interesting book, 'Tibetan Paintings' an exhaustive study, based on verbal information and explanations from the mouth of Tibetan Lamas and abbots of monasteries. In this work which is richly illustrated with full page reproductions, he gives, besides an historical survey of Tibetan art, a detailed description of the meaning of each painting in this collection. . . ."

During the course of this exhibition at the Denver Museum of Art, three rare Banner paintings, "Amitabha," "Buddha and his two Great Disciples" and "Samvara" were acquired by private collectors; the proceeds of which were turned over to the Research Fund of the Urusvati Himalayan Research Institute of Roerich Museum. Following Denver's exhibition, the Banners were on view during the year, at the University of Oklahoma; the Albany Institute of History and Art; the Flint Institute of Art; the New York City Panhellenic Club, and at the following Branches of the New York Public Library: 201 West 115th Street; Woodstock—No. 761 East 160th Street; Rivington—No. 61 Rivington Street.

In accordance with the writings of Professor Roerich throughout the past forty years, emphasizing the artistic significance of the Russian Ikon, the International Art Center of Roerich Museum, since 1925, has sponsored a series of exhibitions of Russian Ikons and has sent these continuously through the United States. Its efforts in behalf of this phase of Russian creative expression have met with constant success. The collection of Russian Ikons sent on tour by the International Art Center in 1930, was seen at the Akron Art Institute, in Akron, Ohio; the J. B. Speed Memorial Museum, Louisville, Kentucky; the New York City Panhellenic Club; the Yonkers Museum of Science and Arts; the Flint Institute of Arts, and the Cosmopolitan Club of Phila-

delphia, Pa. In addition, one of our large and very rare Ikons entitled "Eight Saints" was also loaned to the New York Public Library, at Fifth Avenue and 42nd Street, New York City, in connection with its exhibition of Books and Prints relating to Russian Ikonographic Art.

The International Art Center of Roerich Museum was happy to cooperate on the significant occasion of the dedication of the new Art Hall at Beloit College, Beloit, Wisconsin, by organizing an exhibition of paintings by outstanding contemporary American artists. This exhibition was finely balanced and comprised splendid paintings by Wayman Adams, Henry R. Beekman, Emil J. Bisttram, Edward Cucuel, Leon Dabo, Howard Giles, Samuel Halpert, Charles W. Hawthorne, Eugene Higgins, Arnold Hoffman, Raymond Jonson, Rockwell Kent, Ernest Lawson, Emma Fordyce MacRae, Maurice Prendergast and Henry W. Wack.

After Beloit's successful exhibition (from October to November 15th), the collection was forwarded to the Janesville Art League of Janesville, Wisconsin, where it remained until the end of the year.

This collection, too, has been widely booked for 1931, by leading out-of-town Museums.

The initial out-of-town exhibition of the Brazilian paintings was held at the Grand Rapids Art Gallery, Grand Rapids, Michigan, in November, immediately after the New York showing. During the succeeding month, the Kalamazoo Institute of Arts of Kalamazoo, Michigan, placed the collection on view to its public. At both institutions the exhibition proved to be exceedingly stimulating and attracted many visitors.

During the course of the Brazilian Exhibition in Grand Rapids, the following message was received from Mrs. Mary Cooke Swartwout, its Director:

"... The exhibition is being greatly enjoyed. We appreciate so much what you are doing to assist us this year in securing these fine exhibitions."



Mr. Philip A. Wight, also wrote of this collection, in the *Kalamazoo Gazette*:

"Conservative school and modern groups combine to give a panoramic insight and interpretation of the Brazilian people—their environment, their conceptions and their response. In totality the exhibition is an artistic vision and feeling of the people conceived with philosophical consideration in form and figure and unrestrained response in lavishness of color. . . ."

For several years one of the most gratifying aspects of the work of the International Art Center of Roerich Museum has been the cooperation with public schools. The International Art Center desires to take this opportunity to again express its appreciation to Mr. Forest Grant, the Director of Art in the New York High Schools, for his invaluable collaboration in this connection.

Since the beginning of its itinerary, a splendid collection of water-colors by Howard Giles, Robert Edmond Jones, John R. Koopman, Mary Monks Chase, C. N. Hopkinson, Gardner Hale, Emil J. Bistram, Stephen Haweis, A. Dasburg, Charles H. Pepper and Isabel Kuhlman, have been exhibited in many of the High Schools for periods of three to four months, and during the past year particularly at the James Madison and Seward Park High Schools.

Interest in the paintings by David Davidovich Burliuk and Alexandra Tcheko-Potocka was again stimulated by the exhibition of a group of canvases by both artists, at the 96th Street Branch of the New York Public Library, for a period of six weeks.

The International Art Center was pleased to continue its cooperation with the Hecksher Institute for Child Health, by sending it another collection of paintings, which included the work of Sidney Laufman, Elizabeth Spalding, Foujita, Margery Ryerson, Theophile Schneider and Frank G. Applegate.

In addition to the above, the International Art Center has circulated among the following branches of the New York

Public Library, a collection of water-colors and drawings from the Annual Exhibition by the Students of the Master Institute of Roerich Museum, chosen from its exhibition. The actual exhibiting points during the year were the 96th Street Branch; the Woodstock Branch and the Fort Washington and 115th Street Branches.

Reproductions of some of the paintings by Nicholas Roerich constituted another traveling exhibition sent to the Fort Washington Branch Library, the Free Public Library of Bloomfield, New Jersey, the Free Public Library of East Orange, New Jersey, and to the Wadleigh High School of New York City.

The International Art Center, in addition to presenting exhibitions at frequent intervals in its own quarters and sponsoring numerous Traveling Exhibitions throughout the country, has endeavored to create an artistic entity in the entire building of the Roerich Museum, by hanging interesting varieties of paintings in the Dining Room, Main Foyer, Halls and other sections of the building. Thus, its resident members—and the public—to whom the exhibitions are also open—are afforded additional opportunities for developing a better understanding of the wide range of creative expression.

Much remains to be said of the projected activities of the International Art Center of Roerich Museum. The first All-Australian Art Exhibition is to be presented under the patronage of the Right Hon. J. H. Scullin, P.C., M.P., Prime Minister of Australia. Water-Colors by the eminent Spanish artist, Jose Segrelles, are also to be shown for the first time in this country, under the patronage of the Spanish Ambassador to the United States, Don Alejandro Padilla y Bell and Senora de Padilla. The schedule also includes an exhibition of Contemporary German Art; some unusual paintings by the talented Chilean artist, Senora Herminia A. de Davila, wife of the Hon. Carlos G. Davila, Chilean Ambassador to the United States. In addition, the Annual Exhibi-

tion by the Students of the Master Institute of Roerich Museum promises to be of unique interest.

Expressions of appreciation in regard to its cooperation with various cultural problems of numerous institutions have reached the International Art Center. In reviewing the results of its efforts for the year 1930, the Trustees of the International Art Center of Roerich Museum feel that a new step has been accomplished in consummating its aim of greater human understanding through Beauty.

## ROERICH MUSEUM PRESS

BY FRANCES R. GRANT

**I**N INAUGURATING the New Era Library of the Roerich Museum Press during the year 1929, the following words of Nicholas Roerich were chosen as its creative credo: "The Evolution of the New Era Rests on the Cornerstone of Knowledge and Beauty."

It is in this spirit that the Roerich Museum Press has aimed to fulfill its mission in the widespread works of the Roerich Museum.

In the light of the Knowledge and Beauty which characterizes and illumines the New Era, to act as messenger through the winged word, the past year has seen the ties with far-reaching corners of the earth more closely knit. New contacts have enabled it to reach not only the far corners of this country but also numerous foreign countries, including: Africa, Australia, Canada, Ceylon, China, Denmark, England, France, India, the Malay Peninsula, the Netherlands, New Zealand, and Argentina, Brazil, Uruguay, Peru, Chile, Colombia in South America, as well as Mexico, Switzerland and Turkey.

The New Era Library Series, inaugurated by the Roerich Museum Press in 1929, continued to receive enthusiastic response during the past year from boards of education, libraries, and universities throughout the country and abroad. Aiming to synthesize the most important achievements in the fields of art, biography, science, history, philosophy and folk-lore, this series takes its part in carrying on the ideals

of the Roerich Museum for the spreading of international friendships and understanding through culture.

In continuation of the New Era Library, the Press published during 1930 two additional titles: "Foundations of Buddhism" by Natalie Rokotoff, and the "Message of 1929," the Annual Report of the Roerich Museum and its affiliated institutions for that year. "Heart of Asia" by Professor Nicholas Roerich, another volume of the New Era Series, previously published in 1929, was translated into the Spanish and widely circulated throughout South America. *Le Messager Français du 1930*, a record of the activities of the French Association of Friends of Roerich Museum in Paris as well as of accomplishments of the Roerich Museum and its affiliated institutions during this period was being prepared for publication in French in Paris.

The volume by Natalie Rokotoff mentioned above comprising Volume I, Series IX, "Sayings of Eternity," of the New Era Library, portrays Buddha as the Great Evolutionist, as the Teacher of a perfect construction of life.

Reverting to the original Teaching with all its noble simplicity and austerity, the author has interpreted it in the light of the present and future. The Press has felt it a privilege to publish this superb expression of one of the greatest Words pronounced in the records of human evolution.

The cosmic understanding with which the author has infused her work is evident when she says:

"It means that the purification of the Teaching will rest not only in the acceptance of its foundations, but in its application to life. An abstract understanding of the Teaching of the Blessed One is impossible. . . . That which is most essential for the immediate future will definitely manifest itself. Instead of swelling the Teaching with commentaries, it will again be restored to the beauty of the value of concise conviction. The new time of the Era of Maitreya is in need of conviction. Life in its entirety must be purified by the flame of achievement. The great Buddha, Who



preordained Maitreya, prescribed the path for the whole of existence. To those wise and clear covenants, is the manifestation of the new evolution calling."

Concerning "Foundations of Buddhism," *Buddhism in England* comments:

"This is an excellent exposition of the foundations of Buddhism, written without personal bias of any kind. Conventional 'religiosity' is replaced by a genuine striving towards knowledge, bringing the Teaching into immediate touch with the world of today. In the introduction it is mentioned that 'Knowledge was the leading Path of all great Teachers. Knowledge permits a free and vital approach to the great Teaching, as vitally real as is Matter itself.' These principles of true knowledge underlie the whole of the work . . . after stating with great clearness the canons of the Teaching, the writer makes a most enlightening comparison between the traditions of old and the findings of modern science. . . . She (Madame Rokotoff) is quite right in declaring that the purification of the Teaching will rest not only in the acceptance of its foundations, but in its applications to life. An abstract understanding of the Teaching of the Blessed One is impossible."

"Natalie Rokotoff presents in succinct form the essence of Buddhism," writes the *Jewish Journal*. "It is probably the clearest and fullest exposition of Gotama's teaching."

The "Message of 1929," representing Volume I in Series VI, "Roerich Museum Series" of the New Era Library, preceded the present *Message of 1930* and covered for the year 1929 the activities of the Roerich Museum and its affiliated institutions, including the complete proceedings of the dedicatory program of the opening of the Roerich Museum in its new building, as well as the outstanding events in art circles for that period.

"Shambhala," by Nicholas Roerich, announced in the "Message of 1929," by Nicholas Roerich, announced in the "Message of 1929," was issued by the F. A. Stokes Co. in 1930. The Roerich Museum Press was pleased to cooperate extensively

in its preparation. In this work, one sees again the great synthesis of Roerich's pen, a pen no less Infinite in its expression or in its scope than is Roerich's brush.

This volume, the fifth published in America, of Professor Roerich's works, has received wide comment in the press.

"Any reader who is willing to read (Shambhala) with care and concentration," says the *Philadelphia Inquirer*, "will find that he has acquired not only a fuller knowledge of the beliefs and customs and thought of ancient countries but a new insight into the spirit of a people whose religion and philosophy are rooted deep in centuries before the West began her history.

"'Shambhala' offers much variety in its pages. There are descriptive chapters which only a painter with a trained sense of the values of color, space and emphasis could have written; there are legends and stories for those who prefer to learn of a country through its folk-lore; and there are essays of religious discussion and profound thought which no one but a student and a philosopher could have given us. And all are filled with the beauty, culture and wisdom which the author has found in his study of the East." ". . . Not only does his writing give us a new knowledge and appreciation of Eastern peoples, but a vision of the possibility of his deepest desire, the spiritual union of East and West. Everywhere, in India, in Tibet, in America, he finds the same renaissance of spirit. And he triumphantly asserts that in this universal need and search for the beauty that is truth the East and West will be drawn together in understanding."

William Beebe, in the *New York Herald-Tribune* says of "Shambhala":

". . . Seldom can one find within the covers of a single volume such breadth of outlook, such balanced treatment of material things together with an appreciation of the abstractions of Buddhism which verges on sheer psychic mysticism. The degeneration of the cult of Lamas in parts of Tibet is made very real, and yet, like the jade showing through the

rag of Dunsany's gods of the mountains, we discern through the vermin and filth and ignorance of much of modern Tibet the dignity and power of the fundamentals of this religion. The glories of Tibetan art of past times live vividly in these pages. By far the finest description is called 'Light in the Desert,' telling of an adventure of the author's Tibetan safari. And when danger passes, the account of the animal and human life and the glorious background of these uplands of the hinterland of Asia excels anything so far written in any book of Himalayan or Tibetan travel."

#### INTERNATIONAL OUTLOOK OF PRESS

The international aspect of its activities toward which the Roerich Museum Press has been working this year was expressed in the publication in Buenos Aires of a Spanish edition of the "Heart of Asia," the volume by Professor Roerich previously published in 1929 in English by the Roerich Museum Press. Dr. Manuel Beltroy, distinguished South American writer, was the translator of this book, while the preface was written by Sr. Ricardo Rojas, sometime rector of the University of Buenos Aires, and one of the most eminent leaders of culture in South America. In his preface Dr. Rojas says the following:

"Conozco la extraordinaria personalidad de Nicolás Roerich, su inquieta vida de viajero por varios continentes, . . . su obra de pintor, de pensador y de educador, que hacen de él una de las mas singulares figuras del mundo internacional contemporaneo. . . .

"Mientras el mago Marconi enciende desde Génova las luces de Sidney, manejando sutiles fuerzas físicas descubiertas en el Cosmos por las ciencias occidentales, Roerich quiere captar sutiles fuerzas psíquicas descubiertas en el hombre por la sabiduría oriental. . . . Así la filosofía, la religión y el arte, van alumbrandonos el camino hacia un planeta en que ya no

habrá oriente ni occidente, ni norte ni sur; sino un sólo reino de paz interior para los hombres. . . .

"El libro de Roerich . . . es una contribución a aquel silencioso esfuerzo espiritual que hoy realiza el mundo por la solidaridad de los hombres en la belleza y el bien."

(Translation) "I am cognizant of the extraordinary personality of Roerich, of his searching life as seeker in various continents . . . his labors as artist, as thinker, as educator, which make him one of the most notable figures in the contemporary international world . . .

"While the magician Marconi from Genoa illumines Sidney, using the subtle physical powers discovered in the cosmos by Western sciences, Roerich wishes to capture the subtle psychic powers discovered in man by Eastern wisdom. Thus philosophy, religion and art illumine the path toward a planet where East and West, North and South will not exist but where there will be only one kingdom of internal peace for men . . .

"Roerich's book . . . is a contribution to that silent spiritual effort with which the world to-day is striving for the solidarity of men in beauty and benevolence. . . ."

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Among the splendid articles which have appeared in South America on *El Corazón de Asia*, space permits us only to quote a part of the subtle and brilliant expression of Ernesto Morales, writing in *La Prensa* of Buenos Aires:

"Nicolás Roerich, el espiritualísimo pintor que Buenos Aires admiró hace poco, es también músico, escritor, orientalista, y sobre todo, un potente foco de idealidad; pruébalo la influencia que ejerce en los Estados Unidos, su patria de adopción . . .

"Las palabras de su mensaje a los sudamericanos son elevadas, y llegan calientes de sincera efusividad . . .

"Su espiritualismo es fecundo, se proyecta, indagador y audáz, hacia el futuro. Sueña. Se nimba de esperanzas . . .

". . . Siempre serán fuente de alegría estos libros que,

como el de Roerich, demuestran la unidad espiritual de la raza humana . . .

" . . . El mundo se une no sólo por los adelantos mecanicos que lo estrechan, sino porque una conciencia nueva ha nacido en él. Y esta conciencia habla de paz y se nutre de comprensión, canta amor, y florece en tolerancia. El oceano ya no nos separa como antes, y los problemas del Asia nos preocupan. Por eso cuando un espíritu trascendental como el de Nicolás Roerich, despues de haber pulsado las palpitaciones del 'Corazón de Asia' nos los da en un libro bello nosotros lo leemos con emoción. Su mensaje fraternal halla eco en nuestros corazones sudamericanos, porque en sus buenas palabras, en sus tradiciones poeticas, nos vemos y nos conocemos."

(Translation) "Nicholas Roerich, the supremely spiritual painter whom Buenos Aires has recently admired, is also a musician, a writer, an orientalist, and above all a powerful focus of idealism; witness, the influence that he exerts in the United States, the country of his adoption . . .

"The words of his message to South Americans are exalted and reach us full of a sincere ardor . . . His spirituality is fecund, and projects itself questful and daring towards the future. He envisions it. He wears the nimbus of his hopes . . . forever will such books as those of Roerich be a fountain of joy, demonstrating the spiritual unity of the human race . . .

"The world is united not only by the mechanical advances which bring us closer, but because a new consciousness has been born in it. And this consciousness speaks to us of peace, nurtures itself on comprehension, sings of love, flowers in tolerance. The ocean no longer separates us as before and the problems of Asia also concern us. Therefore when a transcendant spirit such as that of Nicholas Roerich, after having throbbled with the vibrations of the 'Heart of Asia,' transmits them to us in a beautiful book, we read it with deep emotion. His fraternal message finds echo in our South Ameri-



can hearts, because in his beautiful words, in his poetic traditions we see and recognize ourselves."

*Le Messager Français du 1930*, published in Paris by the Roerich Museum Press, as mentioned earlier in this outline, represented also the international development of the activities of the Roerich Museum Press, which looks forward to an ever-increasing extension of activity in this direction, and to the establishment of branch publication centers in foreign countries.

A number of smaller catalogues and books, bearing on varied phases of Professor Roerich's work, and that of the institutions was published during 1930. These included a Second Edition of "Roerich Day," a symposium of addresses on Nicholas Roerich, covering his life, art and poetry; "Ur," the address on Asia, by Professor Nicholas Roerich, the Sixth, Seventh, and Eighth Editions of the Roerich Museum Catalogue, comprising the complete catalogue and index of the Roerich paintings (1885-1929) on permanent exhibition at the Roerich Museum, New York, with illustrations and a biographical sketch; the proceedings of the Reception and Program in Honor of His Excellency Dr. Olaya Herrera, President of Colombia, May 31, 1930; a new Catalogue of the publications of the Roerich Museum Press; Spanish translations of the general descriptive booklet covering the activities and purposes of the Roerich Museum and affiliated organizations, as well as of the special booklet on the International Art Center of Roerich Museum.

The "Roerich Banner of Peace," the first of a series of books on this subject, was in process of preparation as the year closed. This book was to be devoted to an outline of the purposes of the Roerich Banner of Peace, and the Roerich Peace Pact, created by Professor Nicholas Roerich for the protection of scientific and cultural treasures throughout the world in war and in peace. An extended article on this subject may be found on page 51 of the *Message of 1930*.

New editions of its unusually fine collection of colored re-

productions of the paintings by Nicholas Roerich were issued by the Press during the year, many of which were exhibited in libraries and other educational and cultural institutions throughout the country. The paintings, "Agni Yoga," "And We Open the Gates," "Krishna," "Mother of Tourfan," "And We See," "Repentance," "Star of the Mother of the World," and "The Last Angel," were reproduced in greeting card form.

As the result of a constantly growing number of inquiries and requests for advice concerning reading material, the book-stall and library of the Roerich Museum Press has become a center of consultation for visitors, and has developed into a very effective medium for the distribution of the finest types of books from all publishers.

Other activities of the Roerich Museum Press included the maintenance of a photo service in connection with which many requests have been constantly received for illustrative and research material from publications and organizations. Work was begun in 1930 on the formation of a circulating slide library, which it was contemplated would form part of an extended service to schools, art institutions and lecture bureaus to be gradually developed by the Roerich Museum Press.

As the year drew to a close, the first issue, for January 1931, of the *Roerich Museum Bulletin*, the official organ of the Roerich Museum, was in preparation by the Roerich Museum Press. It was the aim of the *Bulletin* to present the news of activities of the many branches of the Roerich Museum and its related institutions in New York, of the Roerich Societies throughout the world, as well as to express the creative endeavors in the fields of art and science and general world progress which might be regarded as hastening the consummation of world enlightenment, and international understanding.

As 1931 approached the Roerich Museum Press had in preparation several new volumes for inclusion in the New

Era Library, among them "Realm of Light," the sixth volume of Nicholas Roerich's writings. This book is to comprise Professor Roerich's latest writings together with translations from previous works. In its evocative beauty and force, this comprehensive volume will reveal especially the "cosmic synthesis" of Roerich's creation, as it has so often been called. The previous books in this series of Nicholas Roerich's works include "Adamant," "Altai-Himalaya," "Heart of Asia," "Flame in Chalice," "Shambhala." It is expected that this new volume, "Realm of Light," will appear in the summer of 1931.

Thus, in its program of bringing new world understanding, new illumination through the Word, the Roerich Museum Press has sought, throughout its efforts of 1930, to carry the heroic thoughts and deeds of the centuries to an intimate place at the human hearth; to aid contemporary humanity to regain its precious heritage—the Fires of Heaven.

## “URUSVATI” HIMALAYAN RESEARCH INSTITUTE OF ROERICH MUSEUM

By DR. GEORGE ROERICH

**F**OUNDED ON July 12th, 1928, the Himalayan Research Institute reached in 1929-1930 its first creative year of research activity. The beginning of this year was necessarily taken up by organization work and preparations for the field program of the summer of 1930. The fundamental aims of the Institute were outlined by the writer of the present Report in two pamphlets, which were printed by order of the Trustees of the Roerich Museum.

The Institute is an immediate outcome of the Roerich Central Asiatic Expedition, which toured under the leadership of Professor N. de Roerich the countries of the Middle East. The Founders of the Institute realized the urgent necessity of building up a permanent institution for the scientific study of this most interesting region of Asia. With the growing demand for specialization, it has become impossible for one man to cover the whole ground and to face all the innumerable problems which present themselves to the explorer. A new type of expedition organization answering the requirements of modern research has long been a necessity. This new type of expedition tends to enlist a group of specialists, each in charge of his own field of research; moreover, it tends to develop into a moving research station—that is, bodies of scientists spending considerable time in one region, and establishing research bases at various points within the region. This new type of expedition facilitates the accumulation of exact data

on the country and provides the scientific workers with a unique opportunity to test and verify their results. It is to encourage and carry out this new aspect of scientific research in Asia, that the Roerich Museum founded the Himalayan Research Institute, which proposes to conduct original scientific research in the countries of the Middle East that still remain an unexplored field for scientists.

The study of the Middle East is the Institute's primary aim, but we can safely add that "the bounds of its investigation will be the geographical limits of Asia, and within these limits its inquiries will be extended to whatever is performed by Man and produced by Nature"—the significant words pronounced by Sir William Jones in founding the Asiatic Society of Bengal in 1784. Under the term "Middle East" we understand India and the whole of that desert and mountainous part of Asia stretching from the plateau of Irān in the West to the borders of China proper in the East, and including Chinese and Russian Turkeṣtān, Mongolia and Tibet. Of course, much of this vast territory is now closed for scientific work, but it is hoped that a more enlightened period may soon dawn on the Heart of Asia, bringing with it a new possibility for scientific research.

The present headquarters of the Institute are situated on land donated for this purpose by Professor Nicholas de Roerich, at Naggar in the Kulu Valley, Western Himālayas.

The Institute is supported by an annual grant from the Roerich Museum, New York, and by voluntary donations.

The Himalayan Research Institute includes the following departments:

- A. Dept. of Archæology, related sciences and arts.
- B. Dept. of Natural Sciences and applied research.
- C. Research Library.
- D. Museum to house the collections of the Institute.

We shall record here the different activities of the Institute according to the various departments.



DEPARTMENT OF ARCHÆOLOGY, RELATED SCIENCES AND ARTS

During the winter months of 1929-1930 the Director conducted a series of lectures in the United States on the Roerich Central Asiatic Expedition, Tibet and Mongolia. During this period active steps were taken to organize the activities of the Institute. Simultaneously with the fortieth anniversary of Professor de Roerich's activities in the field of art and culture, on the 17th of October, there was opened, in collaboration with the International Art Center of the Roerich Museum, an exhibition of the Tibetan collection brought back by the Roerich Central Asiatic Expedition. A descriptive catalogue of the exhibition was issued, with a preface by Dr. Christian Brinton, and an Introduction by the Director. The exhibition was on display throughout November and December, and several talks on Tibetan art were delivered by the Director.

A significant development was achieved when the Archaeological Institute of America, represented by its President, Dr. Ralph V. D. Magoffin, and the Himalayan Research Institute agreed mutually to support their undertakings in the field of archæology in the region of the Middle East. Professor de Roerich was elected Vice-President of the Archaeological Institute, and Dr. Magoffin, an Honorary Adviser of the Roerich Museum (Division of Science). Valuable contacts were made with the school of American Archæology, whose Director, Dr. Edgar Hewett, is a Vice-President of the Himalayan Research Institute and Honorary Adviser of the Roerich Museum. It is hoped that scientific coöperation between the newly established School of Pacific Research and our Institute will open new avenues of scientific research.

On the twenty-ninth of March, a farewell reception was arranged, and addresses were delivered by Professor Nicholas de Roerich, Dr. R. V. D. Magoffin and Miss Frances R. Grant. After the speeches a film, "Silver Valley," was shown

to the audience. This film was taken by Mr. S. N. Roerich during his sojourn in Kulu in 1929.

On April 4th, Professor de Roerich, President-Founder of the Institute, and the Director left for Europe to negotiate with the proper authorities regarding the various possibilities for scientific exploration. Unfortunately the negotiations with the British Government took much more time than was originally anticipated, and thus considerably curtailed the activities of this Department for the year. During these negotiations the Staff of the Institute received full support from the various Foreign Branches and Representatives of the Roerich Museum who intervened on the Institute's behalf and enlisted the cordial support of their respective governments. It is our pleasant duty to express to them all the Institute's sincerest appreciation of their unselfish efforts. A complete and detailed report of these negotiations is now in the hands of the Board of Trustees of the Roerich Museum.

During this stay in Europe, Professor de Roerich and the Director received full support from the Government of France and French Scientific Institutions, with which numerous and important contacts were made. This enlightened attitude of the French Government and Scientific circles will, no doubt, result in fruitful coöperation between them and the Institute. Plans are being discussed to foster and cement this coöperation.

During their stay in Paris, Professor de Roerich and the Director, accompanied by Dr. George G. Chklaver, European Secretary of the Roerich Museum and Secretary-General of the French Association of Friends of Roerich Museum, had the great honor to be received in audience by His Excellency, the President of the Republic. During this significant interview, Professor de Roerich had the occasion to outline to His Excellency the President, the program of the Institute's scientific activities in the East. His Excellency graciously expressed his interest in the scientific work of the Institute and assured Professor de Roerich of his good will. Interviews were also ar-

ranged with H. E. Monsieur Pierre Marraud, Minister of Public Instruction, and H. E. Monsieur Pietri, Minister of Colonies, with the view of establishing coöperation with the French Colonial Scientific Institutions. H. E. the Minister of the Colonies expressed his full approval of the proposed scientific exploration and suggested the possibility of extending the research of the Himalayan Research Institute into French Indo-China and adjacent regions.

Professor de Roerich has been elected Honorary Member of the Yugoslavian Academy of Arts and Sciences. The Academy expressed its willingness to coöperate with the Institutions of the Roerich Museum.

Professor de Roerich has also been made Honorary President of the Institute of Higher Oriental Studies, whose President is H. E. Baron Michel de Taube, Fellow of the Institute of International Law.

On the eleventh of October, Professor de Roerich, accompanied by Dr. Georges de Roerich and Dr. C. C. Lozina, Medical Adviser of the Himalayan Research Institute, left for French India, where they arrived on the fourth of November. The Ministry of Colonies and the Ministry of Public Instruction had previously informed the Governor of French India of their arrival in order to facilitate the stay of the Institute's representatives in the Colony. During this visit to Pondicherry enthusiastic support was received from Professor G. Jouveau-Dubreuil, author of many remarkable works on the history and archæology of Southern India, and the Rev. Fauchaux, a noted archæologist; both scholars joined the Himalayan Research Institute in the capacity of Corresponding Members. The Director and Professor Jouveau-Dubreuil outlined plans for an archæological exploration of South Indian prehistoric sites. Rev. Fauchaux very kindly assisted and guided the Institute's representatives in the exploration of several prehistoric burial grounds and urn-fields found in the environs of Pondicherry. The rich urn-fields of the vicinity of Pondicherry were carefully and scientifically explored by the

Rev. Faucheux and Colonel Lafitte, of the French Medical Service in Pondicherry. Several thousand urns and clay sarcophagi were excavated, and the rich collection of iron implements, pottery and important human skeletal remains has now been sent to Paris for a careful study by specialists. The priority of publication belongs to Colonel Lafitte and the Rev. Faucheux, and we therefore give here only a brief account of the executed explorations.

The first site to be examined was that of Pakkamodiampeth on the Madras Road, some six miles from Pondicherry. This site represents a plateau of argilliferous sandstone cut by several small canyons, due to the frequent flooding of the site and heavy rains. The water drains have uncovered numerous urns, showing that the site must have been an urn-field. The finds consist of pottery, crude stone celts, hammer stones, hand-axes and flints with traces of chipping. Most of the stone implements were found at the bottom of water drains, having been carried down from the higher levels on which the urn-field was situated. The site was carefully explored by Rev. Faucheux, who possesses a good collection of stone implements and pottery.

The next exploration was made in a large urn-field situated about eight miles from Pondicherry, on the road to the Grand Etang. This important urn-field, which contains both urn burials and clay sarcophagi, was carefully excavated by Colonel Lafitte and Rev. Faucheux. During Professor de Roerich's and the Director's stay in Pondicherry, a visit was paid to this important site and an untouched urn burial was excavated. The excavation yielded several well-preserved specimens of earthenware, fragments of daggers and the well-preserved iron blade of a sword, placed outside the urn. Besides the above mentioned finds the examination of the argilliferous sand found in the urn revealed fragments of a human skull, well-preserved molar teeth, and fragments of femur.

The whole excavation was carefully recorded and the finds are now preserved in the Museum at the Institute's Head-



quarters in Kulu. Besides this excavation, a sarcophagus was opened, and this last excavation yielded some fragments of pottery and a flat iron celt, placed outside the sarcophagus. Analogous urn-fields and clay sarcophagi have been discovered in various places in North and South Arcot. It is as yet difficult to assign a date to these Pondicherry finds. The local Hindu population continued to bury their dead until a comparatively recent period, but the character of the Pondicherry urn-fields and the presence of stone implements make it highly possible to assign these sites to an earlier period. The study of Colonel Lafitte's collection will no doubt remove the present difficulty of assigning a date. The Director has to thank the Rev. Faucheux for his kind permission to examine his collection and his rich photographic material of the excavations.

On the 11th of December, Professor de Roerich, Dr. Lozina and the Director reached Naggar, Kulu. During the Director's absence, Mme. Helena de Roerich, Honorary President-Founder, and Miss E. J. Lichtmann, Member of the Board of Trustees of the Roerich Museum, had very kindly supervised the administrative activities of the Institute. A severe illness unfortunately prevented Mme. de Roerich from taking a more active part in the work. We take this opportunity to express to them both our sincere appreciation.

In December, 1930, Col. A. E. Mahon, D.S.O., joined the Staff of the Institute.

#### DEPARTMENT OF NATURAL SCIENCES AND APPLIED RESEARCH

The Head of the Biological and Botanical Section of this Department, Dr. Walter Norman Koelz of the University of Michigan, arrived at the Headquarters on the 28th day of May, 1930, and at once proceeded with the botanical exploration of the alpine flora of the Kulu Valley. On July 10th, Dr. W. Koelz left for Lahul across the Rothang Pass. His explorations are described in the following brief report:



"In the middle of July collecting was begun across the Rothang Pass in Lahul District and this work has proceeded through the summer. The Lahul District has been covered from Jupa on the one side to and across the Chamba border, and to the Rothang Pass. Explorations have been made not only in the river bottoms but also on the slopes up to the perpetual snows. The botanical collection now comprises some 10,000 numbers, representing over 1,300 specimens. It is believed that 90% of the Lahul flora is included in this collection. Range extension of known species will undoubtedly be revealed by analysis of this material and it is probable that new forms will be discovered.

"The specimens form a basis for the study of the ethnobotany of the region. Wherever possible, information has been gathered regarding native uses of plants and a surprisingly large percentage is used as food, flavoring, medicine and ornament. Particular stress has been given to the acquisition not only of an herbarium of the medicinal plants (these are known only by Tibetan names) but also specimens of as many as possible have been gathered so that they will be available for future experimental uses. Information about the medicinal herbs is in the possession for the most part of a few initiated lamas. Every effort has been made and with considerable success, to secure their coöperation in the study of the Tibetan medicines. Their naming of the plants is of course indispensable. The various men have been separately consulted and the information from the several sources compared.

"In addition to the plant collections, a good collection comprising at present some 300 specimens, has been made of the local birds. This number, it is expected, will be raised to 1,000 during the year. It will contain many rare specimens and some completely new. Minor collections have also been made of the mammals, reptiles and insects. It will be possible to distribute to foreign institutions at least three complete sets of herbarium material. There will also be a

number of incomplete sets available for gift or exchange, besides many specimens of zoölogical material. It should also be mentioned that seeds of interesting alpine plants will be sent to interested collectors abroad, among them seeds of some species that will certainly be found to be valuable additions to the flowers now cultivated.

"In view of the fact that the study of the medicinal uses of the plants is so important a part of our work, it is suggested that next year collections be made in Spiti and Ladāk.

"The study of the plants from the various aspects: plant ecology, phytogeography, ethnobotany, affords a field of tremendous possibilities. It is much to be hoped not only that the present studies can be continued, but that their scope can be expanded."

The following botanical collections have been forwarded:

1. To the University Herbarium, University of Michigan, about 3,000 numbers, representing about 1,500 specimens. Also an entomological collection.
2. To the New York Botanical Garden, New York, about 3,000 plants, representing about 1,500 specimens. Also a collection of seeds.
3. To the National Museum of Natural History, Paris, about 2,000 plants, representing about 1,200 varieties. Also a collection of seeds.
4. To the Bureau of Foreign Seed and Plant Introduction, Department of Agriculture, Washington, D. C., a collection of seeds.

Dr. E. D. Merrill, Director-in-Chief of the New York Botanical Garden, very kindly agreed to supervise personally the identification of the plants of the collection.

The collection donated to the University Herbarium, University of Michigan, will be identified by Professor H. H. Bartlett.

A complete herbarium of the local flora has been set up at the Headquarters.

On his return from Lahul on October 1st, Dr. Koelz con-

tinued his exploration of the 8,000-12,000 foot altitudes in the Kulu Valley, and on the 5th of November left for an extensive trip to Rampur Bashahr and the Upper Sutlej Valley, from which he returned to the Headquarters on the 31st of December.

Dr. W. Koelz's report on the biological survey of the Sutlej Valley in Rampur Bashahr is given in the following:

"The biological and botanical collector was absent from November 5th to December 31st, on an expedition to Rampur Bashahr. The expedition had as its object to survey the Sutlej Valley for future biological collecting and to secure specimens of certain big game animals of which a relatively large number of species occur in this province. Rampur Bashahr borders the districts of Kulu and Spiti on the one side and Tibet and Garhwal on the other, and opens onto the Punjab plains. It was to be expected therefore, that the flora and fauna would show interesting features. The expedition proceeded up the Sutlej from the city of Rampur to within a day's march of the Tibetan Pass, stopping to make collections at alternate stages: Sarahan, Taranda, Urni, Pangi, Kanam and Poo. At Lipe, Shasu and Ropak extensive collections were made. On the return from Sarahan another route was followed that led across the Darughat Pass and opened onto the Sutlej below Rampur. Stops were made for collecting at Darughat, Joggri, Darkali and Noggri. The province shows most interesting and varied habitats. From the semi-arid lower stretches of less than 5,000 feet elevation one may proceed consecutively through the yellow pine, fir, holly-oak and neoza forests to the treeless plateau that adjoins Tibet. At this season most of the plants are dormant, but a few shrubs and trees below 8,000 feet elevation have the habit of blooming before the snow falls. Two species are particularly noteworthy because of their attractiveness: a cherry tree that grows to 30 feet in height and a densely shrubby Viburnum that grows to a height of 20 feet. Both



are pink, the latter fragrant, and are so free-flowering that they arrest attention from afar.

"The valley is famous for the neoza, a little pine nut, indistinguishable in flavor or appearance from the American piñon, that grows in the upper stretches; it is gathered by the maund (82 lbs.) and carried on cowback for 100 miles to Rampur and thence sent to the Indian cities. The nuts are laboriously gathered by hand. It should also be mentioned that the apricot grows particularly well throughout the valley, but becomes progressively sweeter as the elevation increases. Above Jangi the fruit is so sweet that it can be eaten when dried, without sugar, and in the area above this point the dried fruit is an important article of food. The seeds of some sweet varieties are also edible. Apples and pears that have been planted in this upper area are of superior sweetness and flavor.

"Rampur Bashahr is rich in animal life. Particular attention was paid to the birds, and over 300 specimens, representing some 60 species new to the Institute's collections, were secured. Many species that range to the east reach their westward limit here and the study of the collection will undoubtedly show an extension of the known ranges of some species. There is also a variation in some species as the valley ascends and this field is especially fruitful for investigation.

"One of the main purposes of the expedition was to secure specimens of the napo, a curious Tibetan goat that enters India in this region. In addition to the napo (*Ovis nahur*), specimens of ibex, the huge mountain goat with immense horns over three feet long, the black and red bear, and the goral were also obtained, making a total of eight big game, as well as a number of small fur-bearers: fox, marten, coyote, etc.

There is also abundant material for the ethnographer in the valley. Here Hindu and Tibetan peoples have met and the product is a culture that is peculiar to the district. Lan-

guages, folklore and customs vary not only in this valley, but are unlike the languages and lore of adjoining valleys where, too, the Hindu and Tibetan have mixed. Six dialects are spoken from Rampur to Poo, the outpost of the Tibetan language. They are roughly grouped as follows: (1) lower valley and Sarahan, (2) above Sarahan to Taranda, (3) above Taranda to Kanam, (4) above Kanam to Ropak, (5) above Ropak to Poo, (6) the dialect of the blacksmiths.

"It is strongly recommended that further research should be continued in the Upper Sutlej Valley. The results will not only be extraordinarily rich and interesting in themselves, but will also supplement by comparison and contrast the findings in the adjoining districts in which intensive researches are already under way."

The above extensive explorations of Dr. W. Koelz were assisted through the munificence of Mrs. Henry Ittleson, Chairman of the Patrons' Committee of the Institute, Miss Theodora Palmer, Miss Virginia Palmer, Mrs. Laurette Schinasi and Mrs. Franklin S. Terry. To all these friends of the Institute, we extend here our sincerest gratitude. In the summer of 1931 Dr. Koelz plans an extensive expedition for botanical and zoölogical research in Ladāk; permission for such an expedition has been received from the authorities. The purpose of this new expedition will be to investigate the flora and fauna of Western Tibet and its plateaus of high altitude.

During his stay in New York (winter, 1929-30) the Director had interviews with prominent scientists and scientific institutions in the United States, with the view of fostering and developing the activities of this Department. Mr. V. A. Pertzoff, M. A., Corresponding Member of the Himalayan Research Institute, and the Director outlined detailed plans for the erection and equipment of the Biochemical Laboratory at the Headquarters in Kulu. This Laboratory will be the center of the medical research of the Institute. It is the Institute's aim to record and study the rapidly vanishing



medical knowledge of the local medicine men, and to experiment on medical herbs, for which purpose the Kulu Valley affords special possibilities. Particular attention will be paid to Tibetan pharmacopoeia and it is planned to publish translations with adequate commentaries from Tibetan medical works. At present this Department of the Institute's work is in charge of Dr. C. C. Lozina, Medical Adviser to the Institute. An extensive collection of medical herbs was gathered by Dr. Koelz in Lahul and is now being studied and enlarged upon by Dr. Lozina, with the help of native medicine men. All the information collected is carefully catalogued and it is hoped thus to establish a complete inventorium of the local pharmacological knowledge.

Michigan University has offered the use of their clinic at Ann Arbor for experimentation and application of the results of the medical research at the Headquarters of the Institute in Kulu. Extracts from collected medicinal plants are being prepared by Mr. V. Shibayeff, Secretary of the Institute, and are being sent to Dr. Felix Lukin and V. A. Pertzoff, M.A., both Corresponding Members of the Himalayan Research Institute, for experimentation.

The great humanitarian possibilities and momentous interest of this line of research of the Institute are clearly evident to any one who had the chance of surveying the vast and virgin field presented by the Himalayan highlands. The Institute plans also to undertake research in the field of cancer, for we have reason to believe that new, potent cures can be found in this vast and unexplored domain. It is of utmost importance to begin building the Bio-chemical Laboratory of the Institute, and the Institute's Staff will spare no efforts to bring this project nearer to realization.

#### RESEARCH LIBRARY

From the very beginning great attention was paid to the Library of the Institute, for it was felt of primary impor-

tance to equip the Institute with an extensive Research Library. The Library collects books, pamphlets and manuscripts in the various fields of art and science and will in the future issue monthly lists of Indian and Western scientific publications. It is expected to build up the Library through grants of books and book exchanges with leading scientific institutions and publishers.

During the period 1929-30 the Library of the Institute received grants of books from the following: Carnegie Institution, Washington, D. C.; Professor Nicholas de Roerich; Dr. Felix Lukin; Dr. W. N. Boldyreff, Director of the Pavlov Institute of the Battle Creek Sanitarium, Michigan; the Rockefeller Foundation (through Dr. Homer Swift); Commandant C. J. Cauvet; Prof. H. H. Bartlett, University of Michigan; and Dr. Georges de Roerich.

During the past period the Institute established an exchange of publications with the following institutions:

*In the United States:* Carnegie Institution, Washington, D. C.; Smithsonian Institution, Washington, D. C.; Harvard University; Yale University; Iowa University; Michigan University; Pittsburgh University; Indiana University; Minnesota University; Oregon University; Field Museum of Natural History, Chicago; Chicago Oriental Institute; the Metropolitan Museum of Arts; the American Geographical Society; the Nature Association, Washington, D. C.

*In Europe:* Le Musée d'Histoire Naturelle, Paris; the School of Oriental Studies, London.

The Institute publishes a yearly JOURNAL of its activities in which each Department has its Section. In addition to the JOURNAL the Institute will, from time to time, publish works of outstanding importance by Honorary Advisers and Members of the Institute. Lengthy articles will be published as separate monographs. The Tibetan studies of the Institute will be embodied in a series *Tibetica*, dedicated to the study of Tibetan antiquity and related subjects. The first volume of this series is now in preparation.

In view of the great interest aroused by archæological explorations and the importance of scientific methods in carrying out excavations, the Institute decided to publish in its JOURNAL a series of articles on archæological methods, written by eminent specialists. It is hoped to bring out a manual of archæological excavations treating the different aspects of archæology in the countries of the East. The first number of the JOURNAL contains articles by Dr. Ralph Magoffin, President of the Archæological Institute of America, and Count du Mesnil du Buisson on archæological methods applied in his excavations in Syria.

During his stay in New York, the Director reconstructed a Tibetan Library and placed in it the complete collection of the Narthang *Känjür* and *Tänjür*, brought back by the Roerich Central Asiatic Expedition. This is the first Tibetan Library to be reconstructed outside Tibet and is now on view in the Hall of the East, at Roerich Museum. The Tibetan collection on display forms a part of the Institute's Library.

The following publications were prepared and issued in connection with the Institute:

M. M. Lichtmann: "Nicholas Roerich and Science" (Article in *Art and Archæology*, Washington, May 1930).

G. de Roerich: "Les Seize Arhats, Protecteurs de la Loi," *Revue des Arts Asiatiques*, Paris, May 1930.

G. de Roerich: "Trails to Inmost Asia" (a detailed account of the Roerich Central Asiatic Expedition) to be published by the Yale University Press, U. S. A. A French translation is being prepared by Mme. de Vaux-Phalipau, President of the French Association of Friends of Roerich Museum and Member of the Ethnographic Society of Paris, and will be published in the course of 1931.

G. de Roerich: "Animal Style Among the Nomad Tribes of North Tibet," *Seminarium Kondakovianum*, Prague, 1931.

G. de Roerich: "Modern Tibetan Phonology," *Journal of the Asiatic Society of Bengal*, Calcutta (in print).

G. de Roerich: "Tibetan Tonames," *Sir George Grierson Commemorative Volume*, published by the Indian Linguistic Society, Lahore (in print).

In preparation:

G. de Roerich: "Comparative Grammar of Colloquial Tibetan." This volume will be published as Volume I of the series *Tibetica*, dedicated to the studies of Tibetan antiquity and related subjects.

#### MUSEUM

Mr. V. A. Shibayeff, Secretary of the Institute, has been very active in furnishing the Museum with appropriate glass cases and herbariums. At present the Museum at Naggar is well equipped with the necessary furniture, and houses the large ornithological collection gathered by Dr. W. Koelz during his trips to Lahul, Kulu Valley, and the Sutlej Valley; the herbarium; and a collection of medicinal plants. Geological and archaeological collections have also been started. All the above collections are being enlarged continuously.

We have to acknowledge with thanks the gift of a projecting lantern and screen—the gift of Mrs. Horch, Miss Lichtmann and Mr. Shibayeff; also a glass case, the gift of Mr. Shibayeff.

In New York the collection of the Institute's Museum was enriched by the Roerich Central Asiatic Expedition's Collection of Tibetan banners and sculpture; also by an entomological collection and a mineralogical collection.

A collection of thirty-six lantern slides on Kulu and on the activities of the Institute has been prepared and presented by Mr. Shibayeff to the New York offices of the Institute.

A representative collection of Himālayan flora and fauna will be exhibited in the New York premises of the Institute. It is hoped that this project will be realized in the course of the next year.

#### ACTIVITIES IN NEW YORK

The activities in New York, since the Director's departure, have been supervised by Mr. Louis L. Horch, President of the Roerich Museum, and Mrs. S. G. Lichtmann, Vice-President of the Master Institute of the Roerich Museum. The office has been in charge of Miss Kathryn Linden.

Mr. Louis L. Horch has moreover very kindly agreed to supervise a financial campaign for the benefit of the Institute.

On the 15th of October the Himalayan Research Institute arranged a lecture by Professor N. Zavadsky, of the Pasteur Laboratory of the Curie Institute, Paris, on "The Biological Bases of a New Conception of Life."

On December 15th, Mrs. L. L. Horch, President of the Roerich Society, delivered a lecture on "The Valley of the Gods." The lecture was illustrated with motion pictures and slides. Mrs. Horch has made recently a prolonged sojourn in the Kulu Valley.

Extensive preparations are being made for a further development of the Institute's activities for the coming year, 1931.

THE DIRECTOR.



## OUR RESIDENT MEMBERS

WHEN, IN keeping with the ideals of Professor Roerich that art and life should be closely harmonious, the Roerich Museum dedicated part of its new building to the Roerich Museum Apartments, to be occupied only by the Resident Members of the Roerich Museum, a new expression of this idea was formulated. The plan of having members within the building of the Museum, partaking intimately of its cultural life was, of course, unprecedented. But with the closing of 1930—when the first complete year of the actual working of this plan had elapsed, the remarkable possibilities of this idea could be observed.

The Resident Members represented a widely varied group—including artists, writers, students, musicians and business and professional people endeavoring to take advantage of the cultural opportunities offered. A close sense of unity has grown up among the Resident Members as well as a sense of the comradeship acquired only through culture.

The success of this plan may be regarded as shedding important light on the problems of adult education, which during the past decade have occupied so important a part in the progress of all forward-looking educational programs.

Perhaps never before have art and life become so truly interwoven as during this period, for it has been illuminating to observe how completely the Resident Members have taken advantage of the opportunities offered them in the manifold concerts, recitals, dramatic presentations and class instruction, as well as numerous programs and art exhibitions of an international character which have brought them into

close contact with world trends and with the artistic genius of other nations.

A more detailed account of these programs may be found on page 132 of this volume.

Among the Residents are also many of the students of the Master Institute of the Roerich Museum who are pursuing their studies in music, painting, drawing, sculpture or any other fields offered by this department of the Roerich Museum dedicated to the teaching of all arts. The Roerich Museum Reference Library has also become a center of study and research, as many of our Resident Members spend many hours among its splendid collections of volumes devoted to philosophical, artistic and scientific and related subjects.

Another gratifying aspect has been the manner in which the attractive Restaurant of the Roerich Museum has become a center of activities for numerous clubs, especially women's groups, who hold their meetings and celebrations in its unusual atmosphere.

Thus, in the Roerich Museum, through the plan of Resident Membership in the Roerich Museum Apartments, art and life have found an actual meeting ground, permitting a new enrichment of daily living.



## ROERICH SOCIETY

BY NETTIE S. HORCH

THE FOURTH year of the Roerich Society, formerly known as the Society of Friends of Roerich Museum, marks a period of great expansion and activity, its ever widening influence reaching many countries throughout the world. Inspired by the message of Nicholas Roerich as expressed in his paintings and writings, that of universal brotherhood through art and culture, groups and individuals from many countries and every walk of life have enthusiastically responded to Roerich's call for creative achievement.

With the closing of the year, 1930, the Roerich Society has under its wing thirty-five branch associations, all of which are dedicated to the fulfillment of Professor Roerich's universal message, that of encouragement of the arts, sciences and cultural ideals, and to the promotion of greater international understanding and friendship. There are branches and correspondents in the following twenty-four countries: United States, Bulgaria, Czechoslovakia, England, France, Germany, Italy, Yugoslavia, Latvia, Lithuania, Russia, Algeria, China, India, Japan, Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Mexico, Peru and Uruguay, the correspondents representing the Roerich Society being in Algeria, Indo-China, Calcutta, Colombo, Kharbin, Kyoto, London, Tahiti, Almora, Rome and Veyangoda.

In New York the Roerich Society has sponsored a program of lectures, recitals and concerts which have covered, in their many variations, the fields of music, art, science, ethics and philosophy, literature, travel and the dance, and, inasmuch as its ideals are international in scope, there have been repre-

sented on its program artists and lecturers of the United States, Europe, Asia and South and Central America.

On the program list have been included such distinguished authorities and lecturers as: Bertha Kunz Baker, Claude Bragdon, Dr. Christian Brinton, Emil Bisttram, Eliot Clark, Leon Dabo, Clyde Fisher, Dr. Charles Fleischer, Nancy Fullwood, Howard Giles, Frances R. Grant, Geoffrey Hodson, Nettie S. Horch, Dr. Alexander Kaun, Vishwanath Keskar, Fedor Mansvetov, Mrs. Theodore Parsons, Margaret Rothwell, Sokei-Ann Sasaki, Mary Siegrist, Igor Sikorsky, Constance Towne, A. T. H. Trivelli, Colonel Wilbur S. Tupper, Bernard Wagenaar and Dudley Crafts Watson.

The following artists have contributed to the musical program: Alexander Alexay, José Cansino, Madge Cowden, Juliette Gaultier, Georgia Groves, Helen House, Marianne Kneisel Quartette, Dora Hood Jackson, Mme. Charlotte Lund, Isadore Naiman, Earl Oliver, Abigail Parecis, Sri Ragini, Angel Reyes with Thirteenth Ensemble of Havana, Revva Reyes, Luis Alberto Sanchez, Raymond Shannon, Wellington Smith, Margaret Speaks, Harry R. Spier, Woman's University Glee Club under the direction of Gerald Reynolds, and the following faculty members of the Master Institute of Roerich Museum: Victor Andoga, David Barnett, Francis Moore, Percy Such and Helene Teschner Tas.

Dance programs have been given by Maria Lubomirska, Ariel Millais with the Ensemble of the American Ballet Guild, and Sri Ragini.

The Society has also sponsored a series of cinemas, all current releases, of artistic and educational value, which have been presented for members in Roerich Hall.

Professor Roerich, whose creative thought and guidance have inspired all branches of the Roerich Society in the interest of culture, international friendship and peace, has kept in constant touch with these associations through correspondence, articles and addresses directed to the various

groups which he has sent regularly from India. Among these addresses received in 1930 for the branches in America are Address to the Finnish Roerich Association, Address to the French Roerich Association, "Beautiful Friendship," Address to the British Roerich Association, Address to the German Roerich Association, Addresses to the South American Branches and others. The addresses sent to the various branch associations will be included in the forthcoming book, "Realm of Light," by Nicholas Roerich.

The *Roerich Museum Bulletin*, to be issued monthly, is to be sent to all members of the Roerich Society, who will be thus enabled to gather glimpses of the activities of not only the Roerich Society, itself, but of the Roerich Museum and its many departments, which cover such a vast field of artistic, scientific, educational and cultural activity.

A monthly schedule of the program of events sponsored by the Roerich Society has been sent to members.

Many of the members have availed themselves of the privilege of wearing the Roerich Society insignia, which were introduced in the autumn for the purpose of binding closer in thought and interest all members who are scattered throughout the world and who are devoted to the cultural ideals of Nicholas Roerich. The insignia for members are a gold or silver cross on magenta silk with the emblem of the Museum in the center and are classified according to the type of membership in the Society.

#### BRANCH ASSOCIATIONS IN UNITED STATES

The branch associations of the Roerich Society having their headquarters in New York are: Academy of Creative Arts of Roerich Society, J. Earl Schrack, president; British Roerich Association, Percy Such, president; Colombian Cultural Roerich Association, General Alfredo J. de Leon, president; Finnish Roerich Association, Jean Teslof, president, and Ellen



Kettunen, secretary; French Roerich Association, Mme. Laure Kahn-Weil, president; German Roerich Association, Waldemaar Hartmann, president; League of New Humanity of Roerich Society, Mary Siegrist, president; Origen Roerich Association, Frieda Lazaris, president; St. Francis of Assisi Association of Roerich Society, Linda Cappabianca, president; Shakespeare Association of Roerich Society, Mrs. Margaret Rothwell, president; Siberian Roerich Association, George Grebenstchikoff, president; Spinoza Center of Roerich Society, Dr. Frederick Kettner, leader; Young Idealists' Club of the Spinoza Center; Woman's Unity of Roerich Society; Esther J. Lichtmann, president. All these branches have been privileged and honored in having as their Honorary President, Nicholas Roerich.

#### ACADEMY OF CREATIVE ARTS OF ROERICH SOCIETY

The Academy of Creative Arts of Roerich Society was organized in October, 1930, under the leadership of J. Earl Schrack. The aims of the organization are: to foster and give recognition to all the forms of creative art by means of lectures, discussions, conferences, etc.; to recognize, by the conferring of membership and other honors, outstanding workers in the various fields of creative art; and to further and foster, above all else, the spiritual in creative art. The Academy has held regular Monday evening meetings, devoted to art problems and discussions. The latter part of the meeting was given over to the guest of the evening, a leading representative in the field of art, who lectured and discussed various problems with the group.

In carrying out this program, the Academy arranged to have the following speakers: Thomas H. Benton, Emil Bistram, Claude Bragdon, Franklin Booth, Eliot Clark, Howard Giles, Helen Pittman Goddard, Stuart Leech, Arthur Moor, Agnes Pelton, Augustus Vincent Tack, and others.

#### BRITISH ROERICH ASSOCIATION

The British Roerich Association, organized in the spring of 1930, Percy Such, president, held its inaugural program in Roerich Hall on May 8th under the chairmanship of Louis L. Horch, president of Roerich Museum. Professor Roerich, who was then in Europe, sent an address and greetings for this program. Addresses were given by Mrs. Herbert Brooks, wife of the Commissioner General of Australia; Charles K. Carpenter, and Hubert J. Foss, English Editor of Oxford University Press; after which a musical program was presented by the Choirs of New Jersey State College for Women, conducted by J. Earl Newton, a String Quartette, the members of which were Percy Such, Helene Teschner Tas, James Levey and Emanuel Gordon, and the following: Amy Evans, William Ifor Jones, Fraser Gange, Katherine Bacon and Mr. and Mrs. Justin Williams.

The association plans to hold a concert in January, 1931, at which the Marianne Kneisel String Quartette and other artists will present a program.

#### COLOMBIAN CULTURAL ROERICH ASSOCIATION

The Colombian Cultural Roerich Association was organized under the leadership of General and Mrs. Alfredo J. de Leon in July, 1930, about six weeks after the reception given by the Trustees of the Roerich Museum and the Committee of the Colombian Colony in honor of His Excellency, Dr. Enrique Olaya Herrera, President-Elect of Colombia, and Mme. De Olaya. In November, under the chairmanship of General Alfredo J. de Leon, the Association held a large open meeting at which the Hon. German Olano, Consul General of Colombia, addressed the audience and presented a Colombian flag to the society in celebration of the anniversary of the independence of the city of Cartagena de Indias, Colombia.

Consul Antonio Martinez Delgado of Chicago also gave an address, and Los Andinos, Colombian orchestra, presented a musical program. On December 17th, the society assisted at the ceremonies held in Central Park by the Pan-American Society in commemoration of the centenary of the death of Simon Bolivar. An address was given by General de Leon, who also made arrangements for Maximilian Garavito, Colombian aviator, to encircle the Bolivar statue and drop a wreath from his plane in the name of the Colombian Cultural Roerich Association. In the evening, a program was presented in Roerich Hall, when addresses were given by Louis L. Horch, Gabriela Mistral, David E. Grant, Dr. Antonio M. Sepulveda and Professor Paul V. Shaw, and a musical program was presented by Los Andinos. A portrait of General Bolivar was presented to the Museum by the artist, Señorita Marina Cardinas, and a bas relief of the Liberator, by Señor Ramon Quinones.

An exhibition of paintings by the Spanish artist, José Segrelles, has been planned by the Colombian Cultural Roerich Association in coöperation with the International Art Center of Roerich Museum.

#### FINNISH ROERICH ASSOCIATION

Under the leadership of Jean Teslof, president, and Ellen Kettunen, secretary, the Finnish Roerich Association was organized in the autumn of 1930. On October 2nd, Miss Kettunen conducted the members and friends of the association through the Museum, lecturing on the paintings of Professor Roerich. Mr. Louis L. Horch also addressed the group, following which a tea was given for members and friends.

A musicale of Finnish music had to be postponed because of unforeseen circumstances, but the society has made plans to give this musicale early in 1931. The association has also planned a cinema on Finland with an accompanying lecture.

#### FRENCH ROERICH ASSOCIATION

The French Roerich Association held its inaugural meeting in Roerich Hall on March 15th, 1930, under the chairmanship of the president, Mme. Laure Kahn-Weil. The society was greatly honored by the presence of Professor Nicholas Roerich, who opened the program with an address on "Beautiful Friendship." The French Consul General, the Honorable Maxime Mongendre, spoke on "A Movement for a Closer Relationship through Culture between the Two Great Republics," after which addresses were given by the following speakers: Mme. Kahn-Weil, Professor M. Meillet, Professor H. M. Müller, Frances R. Grant and Mme. Carlo Polifeme. A musical program was given by Hubert Linscott, Bernard Wagenaar, David Barnett, Helene Teschner Tas, Percy Such and Olga Didur. The opening autumn meeting was held on October 27th, at which a musical program was given by Mme. Charlotte Lund and H. Wellington Smith and an illustrated lecture, by Marie Riley, "Un Voyage en France."

On November 25th, a *Soirée Internationale* was given in honor of the Consuls General in New York City. Mme. Kahn-Weil was chairman of the evening, and addresses were given by the Hon. Maxime Mongendre, Consul General of France (presented later in this volume), the Hon. Sebastiao Sampaio, Consul General of Brazil, Louis L. Horch, and Mme. Caro-Delvaile. The following artists appeared on the musical program, under the chairmanship of Mme. Charlotte Lund: Earl Oliver, Charlotte Lund, Madge Cowden, Victor Andoga, Georgia Groves, Vladimir Breuner and Frank Chatterton.

#### GERMAN ROERICH ASSOCIATION

The German Roerich Association was organized in August, 1930, with Mr. Waldemaar Hartmann as president, and the society's first open program, given on September 27th, was a Dance Recital in Roerich Hall by Maria Lubomirska, with

Addi Prohaska at the piano. Professor Roerich sent greetings from Europe, which were read by Mr. Hartmann, and Mr. Louis L. Horch addressed the newly organized association.

The society has made plans for an exhibition of German art to be brought over from Germany and which is to be arranged the early part of 1931 in collaboration with the International Art Center of Roerich Museum. At some time during the exhibition, Mr. Hartmann will lecture on German art.

#### LEAGUE OF NEW HUMANITY OF ROERICH SOCIETY

Miss Mary Siegrist organized the League of New Humanity on November 13th, stating that the association would "seek to help in opening new paths of freedom, of world peace, of reverence, of world friendship, world brotherhood and unity." At the opening meeting, Nancy Fullwood lectured on "The Song of Sano Tarot." In December, Mrs. Theodore Parsons spoke on "The Co-Education of Mind and Body." Several poetry evenings have been planned for the coming season in addition to weekly group discussions.

#### ORIGEN ROERICH ASSOCIATION

The Origen Roerich Association, which was organized in honor of this great thinker and spiritual leader, held its organization meeting on May 15th. Frieda Lazaris was elected president, and Mrs. Sina Lichtmann addressed the meeting. In June, an open program was given, at which Pantelis Zographos spoke on Byzantine Art and Music, the Rev. Father Lazaris spoke on the Life and Philosophy of Origen, and a short musical program was presented.

#### ST. FRANCIS OF ASSISI ASSOCIATION OF ROERICH SOCIETY

To honor and keep aglow the memory of St. Francis the St. Francis of Assisi Association of Roerich Society was organized in January, 1930, with Linda Cappabianca as presi-



dent. After a series of informal meetings and programs, its first open meeting was held on April 12th in Roerich Hall. Addresses were given by Miss Cappabianca and Guido Tanner, and a musical program, by David Barnett and Juliette Gaultier de la Verendrye.

The officers of the St. Francis of Assisi Association and of the Roerich Society wish to extend their sincerest appreciation to the Roerich Museum Trustees for dedicating a room of the Museum to St. Francis of Assisi, where art objects and books devoted to the spirit of St. Francis are being collected and where meetings can be held.

#### SHAKESPEARE ASSOCIATION OF ROERICH SOCIETY

The Shakespeare Society, Mrs. Margaret Eyre Rothwell, president, became affiliated with the Roerich Society in the spring of 1930. The association opened its winter session with a Shakespeare Evening on November 12th at the Canadian Women's Club of New York City. A presentation of the poetic motifs and symbols of "Venus and Adonis" was conjointly dealt with by Mrs. Rothwell and Harold Johnson. In December, a Romeo and Juliet program was given, at which time Mrs. Rothwell lectured, Mary Siegrist delivered a short address, Mr. Johnson presented a musical program, and Marcia Walther Ryan and James Young gave characterizations from "Romeo and Juliet." On the same occasion, Carl Eckstrom showed a moving picture of the Shakespeare Birthday ceremonies held in April in Central Park, and also some scenes of the Castle of Elsinore, in Denmark, which figures so vitally in "Hamlet." The society is arranging an evening to be devoted to Shakespeare's sonnets.

#### SIBERIAN ROERICH ASSOCIATION

The Siberian Roerich Association, in continuing its activities under the leadership of Mr. George Grebenstchikoff, ar-

ranged a series of meetings. The following events were included in the spring schedule: lecture by Fedor Mansvetov, "Russian Coöperatives in America;" illustrated lecture by Dr. P. V. Schuser, "Palestine;" lecture in Russian by Professor I. V. Emeliaroff, "Economic Relationship between European Russia and Siberia," and a lecture by Nicholas Alexeeff, "Rimsky-Korsakoff and His Opera, *Sadko*." Under the auspices of the Siberian Roerich Association Mr. Grebenstchikoff has erected a St. Sergius Chapel, "Radonega," in Southbury, Connecticut. At the dedication ceremonies conducted there on September 14th, 1930, addresses were delivered by Louis L. Horch, Mr. Grebenstchikoff, General Potocki and S. Moskoff.

The autumn season opened with a talk by Fedor Mansvetov on "Coöperative Work in America and Mexico" and an illustrated lecture by Igor I. Sikorsky, the renowned inventor and aviator, on "Conquering the Air."

The Siberian Roerich Association has its headquarters in the St. Sergius Room of the Roerich Museum, which was dedicated by the Museum to the honor of St. Sergius.

#### SPINOZA CENTER OF ROERICH SOCIETY

The Spinoza Center of Roerich Society, under the leadership of Dr. Frederick Kettner, has held bi-weekly meetings and has conducted lectures and discussions on the ethics and philosophy of Spinoza. On December 6th, in honor of the 298th anniversary of the birth of Spinoza, the association presented a Spinoza-Bach Program under the chairmanship of Leon Dabo, which consisted of addresses by Louis L. Horch, Dr. Kettner, Claude Bragdon, Vishwanath Keskar and students of the Spinoza Center. Bach Motets, showing the particular influence of the philosophy of Spinoza on the work of this composer, were sung by the Women's University Glee Club under the able direction of Gerald Reynolds, who intro-

duced the music with a talk on Bach and the relationship to the philosophy of Spinoza.

The Roerich Museum has most graciously dedicated a room in the building to the great philosopher and thinker, Spinoza, which has become an active center for meetings and discussions of this nature.

#### YOUNG IDEALISTS' CLUB OF THE SPINOZA CENTER OF ROERICH SOCIETY

The Young Idealists' Club is a subsidiary group of the Spinoza Center of Roerich Society. There are junior and senior groups of members who study and discuss various systems of philosophy and ethics as well as literary and art subjects. The club is planning to present a program dedicated entirely to Professor Roerich.

#### WOMAN'S UNITY OF ROERICH SOCIETY

The Woman's Unity of Roerich Society was organized the latter part of 1930 with Professor and Mme. Roerich as Honorary Presidents and Miss Esther J. Lichtmann as president. The aims of the society have been outlined as follows:

It is with the vision of giving Woman her true place in the Era of the Great Mother, that the Woman's Unity of the Roerich Society has been organized. In these days of cataclysms, human disunion and disintegration, a Voice must rise which calls to the resurrection of the spirit and the infusion of the fire of achievement into all life. And that voice should be of womanhood. It is she who must raise the new banner of spirit, on which is inscribed "Life, Knowledge and Beauty!"

As a non-political world organization, its tenets must comprise striving toward the ennoblement and upliftment of all that pertains to true Culture in its world measure, and beyond conventional borders and prejudices.

The purpose of the Woman's Unity is to unite women—those who feel the need of a true spiritual and cultural infusion into current life. It is they who must carry the banner of self-sacrifice and beauty, they who must constitute for humanity the example of true coöperation; who must raise the banner of the Great Heart of the Mother of the World.

To unite the Women of all Countries, in the name of this ideal.

To introduce into life and sponsor in all measures, the cornerstones of Culture—the development of spirit and the broadest coöperation in every domain of Knowledge and Beauty in all countries.

To ennoble all manifestations of life and establish Art and Science as the most vital factors of development; to strengthen and enlighten family, social and State-life, and eventually to establish a center which may give advice and counsel in such problems.

To encourage the broadening of thought and of all creative faculties; to infuse ethical values into all fields of life as the most essential factor in the Education of the new generation.

If the Woman's Unity is apprised of any violation or neglect of cultural principles, it shall recognize the duty of bringing this to the attention of the Leaders of the institutions concerned, and even of appealing to public opinion.

As the establishment of true coöperation between men and women is one of the most vital conditions of culture, the Woman's Unity is not solely a women's organization.

So manifold are the Branches of Culture that there can be no restriction to a uniform program, but primarily, effort should be made to establish world-wide interchange regarding local conditions, needs and possibilities for spiritual and physical regeneration.

To establish the equilibrium between the physical and spiritual development through continuous creative perfecting.

To lend assistance to all constructive efforts for international peace.

Participation in women's organizations now existing must be regarded as especially helpful to participation in the Woman's Unity, which does not duplicate the efforts of other women's organizations.

The association is deeply grateful to Madame Helena Roerich, who has been a torch-bearer of spiritual enlightenment and culture for the upliftment of woman and who has been the inspiration and guidance for the inception of this organization, and to Professor Roerich for the use of the reproduction of his painting, "Mother of the World" for the symbol of "Woman's Unity," and his faith in the lofty and ennobling mission of woman which he has so repeatedly expressed in his paintings and writings.

The work of Woman's Unity in Paris has been inaugurated under the leadership of Mme. Maria Germanova.

#### MEMBERSHIP

The Roerich Society, New York, comprises the following classes of membership: Life, Honorary, Corresponding, Annual, Resident, Non-Resident and Junior.

Resident Members, who live in the Roerich Museum Apartments, have the opportunity of enjoying all the privileges of membership under their very roof.

During the year 1930, the Roerich Society added new Honorary and Life Members to its list, namely (Honorary Members), S. K. Chatterji, Mme. Maria Germanova, Mrs. Henry Ittleson, Professor Alexander P. Kalitinsky, Dr. George Kunz, Edwin Markham, Mrs. Walter P. McTigue, the Honorable Maxime Mongendre, the Honorable Jaroslav Novak, General D. H. Potocki, Ernst Rosenfeld, the Honorable Sebastiao Sampaio, J. G. Phelps Stokes, Lionel Sutro and Mrs. Sutro, Baron M. A. Taube, Mrs. John B. Thayer, Baron N. A. Tiepolt, the Honorable Radaye Yankovitch, and (Life Members), A. Bertram Samuels and Leon Schinasi.

The Society is grieved to record the demise, during the



Roerich Society, Salutation to France, Address to the German Roerich Society and Address to the Friends of Culture, all of which are to be included in Professor Roerich's forthcoming book, "Realm of Light," to be published by the Roerich Museum Press.

#### FRENCH ASSOCIATION OF FRIENDS OF ROERICH MUSEUM, PARIS

The French Association of Friends of Roerich Museum, Paris, Mme. de Vaux Phalipau, President, was most honored in receiving a visit from Professor Roerich in the spring of 1930. A complete report of Professor Roerich's visit may be found elsewhere in this publication. The French Association has expressed itself as "happy and proud to second Professor Roerich in his noble efforts to unite the nations in the name of culture." Mme. de Vaux Phalipau, with the collaboration of Dr. Georges Chklaver, secretary of the Society, has untiringly devoted herself to the spreading of cultural interests in the fulfillment of the message of Professor Roerich, their Leader and Honorary President.

The French Association has published a book, "Le Messager Français du Roerich Museum," containing articles of Professor Roerich, a summary of his visit in France and information regarding the Roerich Society branches abroad. The Association has also published a French text of "The Roerich Banner of Peace and the Roerich Pact," by Dr. Georges Chklaver.

Her Serene Highness, Princess Czetzwertinska, a member of the French Association, has most graciously and generously presented to the European Center several paintings and sketches by Professor Roerich, various art objects and pieces of furniture and thirty art books for the Association Library, in memory of Princess Marie Tenisheff, great lover and patron of art.

Mme. de Vaux Phalipau, president of the French Association, presented a tea service to the society and many teas

have been arranged for the members and friends of the Association, also for the numerous visitors from other Roerich Society branches who visited Paris.

Several musicales and lectures by outstanding artists and authorities have been planned, also, a special meeting dedicated to the Roerich Peace Pact.

Baron Michel de Taube, Honorary Member of the French Association, has founded an Institute of Oriental Studies, of which Professor Roerich has been elected Honorary President. This institution has its headquarters at the European Center in Paris.

The Woman's Unity of Roerich Society of Paris was organized in September, 1930, under the leadership of Mme. Maria Germanova.

Mme. Germanova was also elected President of the Friends of Culture, the Russian Section of the French Association of Paris, the founding of which was in direct response to the great interest in the art and philosophy of Professor Roerich.

The French Association subscribed as a group to a season ticket for the Société Philharmonique de Paris, which was allotted to members.

On December 17th, the one-hundredth anniversary of the death of Simon Bolivar, Dr. Chklaver represented the French Association at the services in memory of this great South American Liberator held under the auspices of the Latin American Diplomatic Corps.

#### SOUTH AND CENTRAL AMERICAN BRANCHES

During this year Frances R. Grant made her second extensive trip through South and Central America representing the Roerich Institutions in the interests of further cementing Pan-American friendship by means of cultural and artistic contacts. In consequence, the following South and Central American Societies have been organized: Argentine Roerich Society, Buenos Aires, Dr. Manuel Beltroy, secretary; Argen-

tine Roerich Society, Rosario, Señor José Gerbino, representative; Bolivian Roerich Society, La Paz, Mrs. Dorothy de Reza, correspondent; Brazilian Roerich Society, Rio de Janiero, Señora Georgina de Albuquerque, president; Brazilian Roerich Society, Sao Paolo, Miss Annita Malfatti, secretary; Chilean Roerich Society, Santiago, Señora Inez Echeverria de Larrain, president; Colombian Roerich Society, Bogota, Señor Gustav Santos, representative; Colombian Roerich Society, Cali, Srta. Maria Perlaza, correspondent; Cuban Roerich Society, Havana, Señor José F. Maestri, correspondent; Mexican Roerich Society, Mexico City, Señora Luz L. de Arozarena, correspondent; Peruvian Roerich Society, Lima, Mrs. Harry Parks, correspondent; Uruguayan Roerich Society, Montevideo, Alvaro A. Araujo, correspondent.

The Brazilian Roerich Societies in Rio de Janiero and Sao Paolo were instrumental in collaborating with the International Art Center of Roerich Museum in arranging an exhibition of Brazilian paintings which were shown in the galleries of the International Art Center of Roerich Museum in New York.

ADDRESS OF THE HONORABLE M. MAXIME MONGENDRE, CONSUL-  
GENERAL OF FRANCE, AT THE SOIRÉE INTERNATIONALE  
GIVEN BY THE FRENCH ROERICH ASSOCIATION,  
NOV. 25TH, 1930

First, may I express to you the extreme pleasure it gives me to take part in this brilliant gathering, organized by the French Roerich Association.

It is with pleasure that I extend a most cordial welcome to all the members of the *Corps Consulaire* of New York, my most honorable and distinguished colleagues, who represent with such dignity their respective countries in this great Metropolis.

I also greet the many people who have been so good as to

gather here to-night to enhance this reunion with their presence.

Last March it was my privilege to render tribute to the French Roerich Association, which endeavors to link France and the United States in all branches of cultural activity. To this cause Mme. Laure Kahn has devotedly dedicated herself; fulfilling with success the extensive program of the French Roerich Association, and at the same time maintaining her independence and preserving in her work an absolutely unselfish interest, which is not the least of her merits.

One cannot sufficiently praise and encourage the efforts of such an endeavor, which we are aware, requires constant effort in sympathetically uniting persons friendly to France, motivated solely by love of country.

And, may I say, that, without egoism, we most cordially extend these sentiments to our American friends and to our friends of all nations, so well represented here this evening.

The friendship of the United States, which extends to us such wide hospitality, is precious to France; certainly no country is better loved in France than America.

The old France of Clovis, Jeanne d'Arc and of Foch, has the greatest admiration for the America of Franklin, Jefferson, John Adams and Washington, and between our two great nations, doubly united by both the blood shed upon the field of battle in a common cause and by affection, there could not but exist unbreakable ties of friendship consecrated to the memory of the two inseparable dates 1776 and 1917.

France, ever faithful to her ideals of mercy and justice, will always remember with gratitude those who have aided and assisted her, up to this day.

The beautiful memories that still unite France and America prove that we are bound by a force which nothing can diminish, nothing can alter.

Nor will France forget all who compose the distinguished gathering that I have the honor to see in this hall, and who

tine Roerich Society, Rosario, Señor José Gerbino, representative; Bolivian Roerich Society, La Paz, Mrs. Dorothy de Reza, correspondent; Brazilian Roerich Society, Rio de Janiero, Señora Georgina de Albuquerque, president; Brazilian Roerich Society, Sao Paulo, Miss Annita Malfatti, secretary; Chilean Roerich Society, Santiago, Señora Inez Echeverria de Larrain, president; Colombian Roerich Society, Bogota, Señor Gustav Santos, representative; Colombian Roerich Society, Cali, Srta. Maria Perlaza, correspondent; Cuban Roerich Society, Havana, Señor José F. Maestri, correspondent; Mexican Roerich Society, Mexico City, Señora Luz L. de Arozarena, correspondent; Peruvian Roerich Society, Lima, Mrs. Harry Parks, correspondent; Uruguayan Roerich Society, Montevideo, Alvaro A. Araujo, correspondent.

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give evidence of a friendship that is precious to her. You will always hold a warm place in our hearts.

And among the greatest friends of France and those who work with her in the cause of peace, so quested by the entire world, I know we count Professor Nicholas Roerich, whose merits I should like to extoll. That I may not offend his modesty, I shall do so in only a few words!

When Professor Roerich was in France the last time, he fortunately had opportunity to discuss his plans with the Ambassador of the United States in Paris, and to inform him of his ceaseless desire to cement more firmly, if this is possible, the ties of friendship between America and France.

We know equally well with what ardour worthy of all support, Professor Roerich seeks to develop the same sentiments between all nations; it is a great and noble task for which we felicitate him.

The 17th of last June, M. Doumergue, President of the French Republic, expressed the wish to meet Professor Roerich. At that meeting the President listened attentively to the suggestions of Professor Roerich and assured him that the Roerich Institutions would have the coöperation of all the French organizations of culture, a realm in which all the nations so happily represented here this evening have so many mutual bonds.

Happily, in the scientific, literary and artistic worlds, national pride has nothing to fear. In the sphere of knowledge, all people, all races, contribute with the same glow towards enriching the inheritance of the common cause of humanity.

On June 21st last, in his lecture to the committee of the French Association of the Friends of the Roerich Museum, Professor Roerich paid tribute to that eminent statesman, M. Doumergue, who, with such honor and dignity, presides over the destinies of the French Nation.

Nor were the members of the French Cabinet lacking in appreciation of the efficacious work of the Roerich Institu-

tions and in giving the assurance of the sympathy of each of their Ministers.

The Ministers of Foreign Affairs, Public Instruction, Beaux-Arts, and the department of colonies have shown themselves especially interested in furthering the work to which Professor Roerich has dedicated himself. The City of Paris was in accord with these manifestations of interest, and hence has placed the Palace of Beaux-Arts at the disposal of Professor Roerich, for an exhibition of his superb paintings, some of which we see in this very building and which we may admire both for their variety and perfection.

Including the Marquis d'Andigne (President of the Municipal Council of Paris), there are many persons interested in the great work of Professor Roerich who wish to see all nations reunited under one glorious Flag of Peace, the emblem of intelligence and culture.

You know the earnest desire of Professor Roerich to place under the protection of this Banner of Peace the precious artistic treasures of Humanity, which, if destroyed, would prove a great loss to the civilized world.

Limited as to time by the importance of the program of this brilliant evening, I regret to be unable to speak of all the active fields of Professor Roerich's interest.

The Honorary President of the Institute of Oriental Research has formed a branch of the French Association of the Friends of the Roerich Museum in Paris, collaborating with the Institute of Archaeology of Prague, which is of so much service in scientific research and of which Professor Roerich is the influential Protector.

The Prague Institute will have a permanent representative in the European Center of the Society of Friends of the Roerich Museum at Paris. Professor Roerich has acquired his great eminence through his vast achievements and this evening we extend to him our hearty congratulations. It is with pleasure that we feel Professor Roerich will continue to be the inspiration for all those who desire to develop the ideals



for which he has so devotedly given himself, that is, the cultural and intellectual Arts.

The beautiful influence of all who dream of a civilized future cannot help but bring to pass that which we all desire—a Universal Peace.

